REPORT RESUMES

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CONVEYING AN EMPATHIC UNDERSTANDING OF THE CIVILIZATION OF THE INDIAN-PAKISTANI SUBCONTINENT THROUGH THE USE OF AN INTEGRATED SERIES OF SELECT FILMS. FINAL REPORT.

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THIS PROJECT TESTED A METHOD FOR DEVELOPING "AUDIO-VISUAL LITERACY" AND, AT THE SAME TIME, AN EMPATHIC UNDERSTANDING OF ANOTHER CIVILIZATION THROUGH THE USE OF A SERIES OF SELECT FILMS. THE POPULATION CONSISTED OF 28 TEACHERS IN AN IN-SERVICE COURSE AND CLASSES LATER TAUGHT BY IN-SERVICE TRAINED TEACHERS IN FIVE SECONDARY SCHOOLS--THREE IN SLUM AREAS AND ONE OF HIGH SCHOOL STUDENTS READING ON A THIRD- AND FOURTH-GRADE LEVEL. FOR ALL GROUPS THE SAME SERIES OF FILMS, THE SAME METHOD, EVEN THE SAME BASIC QUESTIONS WERE USED. THE RESULTS IN ALL CASES WERE GRATIFYING, AS EVALUATED BY A TEAM OF EDUCATIONAL SOCIOLOGISTS AND PSYCHOLOGISTS, AND INDICATE THAT THE METHOD HAS SIGNIFICANT POTENTIAL. THE METHOD, ADAPTABLE ALSO TO MOST OTHER MEDIA, REVOLVES AROUND THE USE OF THREE QUESTIONS--(A) "WHAT DO YOU SEE." "WHAT DO YOU HEAR." (B) "WHAT INFERENCES CAN WE MAKE ABOUT THE PEOPLE AND THEIR WAY OF LIFE ON THE BASIS OF THE DATA WE HAVE AMASSED BY FIRST ANSWERING QUESTION (A) THOROUGHLY." (C) "WHAT IN THE FILMS CAUSES US TO FEEL THE WAY WE DO," OR "WHAT IN OUR BACKGROUND OR EXPERIENCE MAY CAUSE US TO REACT THE WAY WE DO TO THE FILM." QUESTION (C) IS BASED ON THE ASSUMPTION (1) THAT PERCEIVING AND CONCEIVING ARE CULTURALLY INFLUENCED AND THAT STUDENTS CAN BE MADE AWARE OF THIS, AND (2) THAT A GROWING SENSITIVITY TOWARD THE SELF AND THE OTHER ARE PROFOUNDLY INTERRELATED. THE METHOD TAKES ADVANTAGE OF STOP AND HOLD FEATURES ON THE BELL AND HOWELL NO. 552 16MM. PROJECTOR. (AUTHOR)

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Part I

FINAL REPORT (3 parts)

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A. Objectives

This pilot project set up a test case. It sought to test a method for using films to develop empathic understanding of another civilization and "audiovisual literacy" first in teachers and then, through them, in their students.

The goal was to introduce teachers to another civilization about which they had little or no background through the use of an integrated series of relatively select films and a specific yet flexible method to analyze these films. Once they started their own course--and in most cases long before they completed it, these teacher were to begin to use the same questions with their students who were in junior and senior high schools, in middle class and slum neighborhoods, and had high, average and very low academic achievement and reading levels. India was chosen for this test case, though any civilization, including our own, could have been selected. The method was used with films. It can be used--(and has been)--with other media as well. One medium was used though the goal is eventually to work up an integrated multi-media approach.

The method to be tested was to develop "audiovisual literacy". This was defined as the capacity to appreciate and evaluate the aural and visual aspects of films as a means, in this case, for better understanding and conceptualizing about the civilization they depict. The method revolves around the use of three questions:

Question A. What do you see? What do you hear?

Question B. What inferences can we make about the people and their civilization on the basis of the data we have amassed by first answering Question A. thoroughly?

Question C. What in the film causes us to feel the way we do? (or) What in our background or experience may cause us to react the way we do to the film?

Question A. revolves around the analysis of the audio-visual viewed in a narrow sense. Question B. involves conceptualizing. Participants were to be helped to conceptualize inductively about the civilization within a given cultural anthropological frame of reference. Question C. is based on the assumptions: 1. that what and the way we see and hear, and what we reason about and the way we reason about it are strongly influenced by what we are as acculturated individuals; and 2. that a growing sensitivity toward the self and the other are profoundly interrelated.

The series of films making up the content of the introductory course for teachers and their students centered on two themes: 1. Life along the rivers and in the villages, town and cities of the subcontinent. 2. Evidence of the diffusion of this civilization to be found in the arts and humanities throughout southeastern and eastern Asia. On the Basis of previous research the films had been selected and put into a series.

There was also a mechanical aspect of the method. The goal was to take advantage of devices on the Bell & Howell Model 552 16mm. sound projector. It is possible to hold a particular frame of a film for a lengthy period of time without in any way injuring the film so that students can analyze it, or to reverse the film and quickly return to an earlier frame. 2. It is possible also to point up the importance of the visual image by shutting off the sound, or the importance of the sound by shutting off visual image and then running the two together.

The project was to be evaluated by objective observers with sociological and psychological orientations. It was hoped that some leads might be developed to evaluate empathy.

B. Procedures

In order to train the six teachers who were to use the films and the method, I taught an in-service course in the fall of 1966 under the auspices of the Board of Education of New York City. This gave me a windfall. I could learn the reactions of other teachers--twenty-two more--to the course and perhaps they might be motivated to try the method with their classes. (They were, and the vast majority were quite pleased, even enthusiastic.) The group met once a week for fifteen weeks for one hour twenty-five minute sessions.

Beyond this, I taught all the classes involved in the project, except Mrs. Imber's, once and Mrs. King's class about a half dozen times. I visited the classes as much as time and energy would allow, had frequent, lengthy telephone conversations with the teachers and spoke briefly with them at the in-service sessions. This was the total introduction of the six teachers to the civilization and the method.

The first film showing at the in-service course took place on September 28, 1966. Mrs. Fulton and Mr. George began with their classes on November 16, Mr. Howard on November 21, Mrs. Imber on November 29 and Mrs. Jones on December 6. Only Mrs. King began after the in-service course ended.

The Teachers: Of the six teachers, Mrs. Fulton, Mrs. Imber and Mrs. King volunteered. Mr. George and Mr. Howard were selected by their principals. I was instrumental in getting Mrs. Jones to participate. (The N.Y.C. Board of Education requires that names of its schools and teachers in statements like this be coded. I coded the names of the private school and its teacher as well.) Mr. Howard was frequently ill and missed in-service sessions and some with his class. Because her school was so far from Able JHS where the course was given, Mrs. Jones was at least twenty minutes late each time. She also began the course at the third session. Only Mr. George had any academic background on India and only Mrs. King had visited any part of Asia. Mrs. Imber had been working on a unit on India with her class from the beginning of the year.

What was achieved in this project is due to teachers' conscientiousness. There were no funds for even a token honorarium. Mrs. Fulton served as assistant in the in-service course and gave unstintingly of her time and energy. She was the extreme instance but by no means the only dedicated teacher.

The Schools: Able JHS is in a white, middle class neighborhood with "open enrollment". Mrs. Fulton's was a seventh and Mr. George's an eighth grade class of bright children. The Charles School is a fine private school with the most racially and perhaps economically integrated student body of all the schools involved. The range of ability in this seventh grade class was quite wide. Baker JHS, Dillon JHS and Eugene High are located in the heart of a poverty-stricken predominantly Negro neighborhood. These three schools were feeling the unrest on the outside. An old storekeeper had been bludgeoned to death with a soda bottle across the street from Dillon the previous July. Mr. Howard's (Baker JHS) was a seventh grade class of very low achievers with very low reading averages. Mrs. Jones' class (Dillon JHS) was made up of a delightful group of seventh grade children of average ability, reading on grade level. According to the results on the Stanford Achievement KM Reading Test administered in February 1967, none of Mrs. King's class (Eugene High) of twenty-four ninth grade boys scored above 5.3 and most well below this level. The range was 2.5 to 5.3, with the median being 4.0. Thus the class was far below the City reading norm for this grade.

The Program in the Schools: A visitor to all these classes would have seen basic similarities and profound differences. All teachers would be using the same twenty odd films in the same order, the same method, even the same basic questions which had been used in their in-service course. (However, one film used in the in-service course was dropped from the school schedules and two were added to the Eugene High list.) All classes, except the one at Eugene High, saw films twice a week, in most cases for double periods, for approximately ten weeks. At Eugene the class used films three times a week. In all instances the whole film would be shown without stopping so that students would see it and hear it as an integral whole. Thereafter, on a second showing, teachers would use the method delineated under Objectives.

Before seeing the regularly scheduled films and after seeing them all, all classes were asked to write down what thoughts came to mind when someone said, "India." They were also shown the film, "One Day", a cross-sectional presentation of Indian life from dawn to dusk, and asked to jot down answers to the question, "What do you see? What do you hear?" This provided 'before' and 'after' data.

But the method, while specific, is flexible. It has to be if it is to create a "threat-free climate" where empathy and understanding will develop. I heartily encouraged and approved variations. Thus Mrs. Jones quickly adopted the procedure of having her students tell her when to hold a frame. Mrs. King's boys were doing this toward the end. Mr. King found that by showing her boys a film more than once before using the method, their attention increased. Mrs. Fulton developed her own work sheets and evaluation forms. In some instances teachers skimped on or even skipped certain films because students became interested in others.

Most important, teachers were free to decide where and how long to hold and in which directions to probe. Naturally, they were guided by the understandings they had gained of the civilization and the method, the interests they were able to generate and the questions of their students. Some students were able to probe more deeply than others. The one time I taught Mr. George's class, we both agreed that they did at least as well as the teachers in the in-service course. Mrs. King's class, which did not do well with printed material, revealed rather remarkable growth in analyzing films from the first to the last session.

The Evaluation: The program per se and the evaluation were kept quite independent of one another. Evaluators read the Small Contract Proposal, discussed with me what would be evaluated and agreed that they would visit the classes twice, as close to the first and last viewing of films as possible. All did a variety of other things; e.g., interviewing teachers and students, tape-recording sessions and setting up an analytical frame in which to sift part of the hefty pile of data collected. Limited funds hampered severely this part of the program.

The evaluators were:

Dr. Mary Anastasio- Assistant Professor and Psychologist, Educational Clinic, Brooklyn College, is concerned about the individual's learning in the context of his total development. Evaluator at Charles and Dillon.

Dr. Jean Gilbert- Assistant Professor, the Graduate Guidance Program, Brooklyn College, while at N.Y.U. worked in an intensive remedial program with boys at Eugene High. Evaluator at Eugene High.

Dr. Leonard S. Kenworthy- Professor of Education, Brooklyn College, author, curriculum consultant, specialist in introducing students to other peoples of the world. Evaluator at Baker and Charles.

Dr. Richard Trent- Associate Professor of Education, Brooklyn College, experimental psychologist, worked for three years in Ghana and three in Puerto Rico and is now deeply involved in some of the programs in ghetto schools here in N.Y.C. Evaluator at Able and Dillon.

Dr. Don O. Watkins- Associate Professor and Associate Director, Teacher Education Program, Brooklyn College, deeply involved in urban education programs and organizations working with "culturally deprived" young people and adults. Evaluator at Eugene.

Dr. Anita Weinreb- Assistant Professor, Educational Clinic, Brooklyn

College, clinical psychologist with doctoral dissertation in non-verbal communication. Evaluator at Able and Baker.

Travel: On May 4-5 I visited the Lincoln Filene Center at Tufts University and Educational Services, Inc. in Newton, Mass. It was clear that the Filene people are making very competent films and are using them in a fine, widespread program in citizenship education.

I spent an entire morning looking at the splendid films being made by E.S.I. Mr. Quentin Brown, the E.S.I. film producer, showed me some of his films on the Eskimo. He has been trying to build a variety of learning experiences into his films. It would be quite interesting, as he suggested, to use my 'civilization approach' with his films and other materials being developed, once the ethnographer writes his book to accompany the films.

But one could not conclude that either institution had yet developed any new and/or fruitful approaches in using films for educational purposes. For better or worse, from what I learned on this trip and from extensive reading, there seems to be no other program using films as they were in this project.

C. Results

1. Achievements

The evaluations were comparative. They compared student performance at the outset of the program with that at the end. This report will follow that approach.

These comparisons reveal that all classes gained from the project, some much more than others. Two classes in the slums made significant strides. Gains were made in most cases because of the skill of the teachers in using the method. In two cases there was growth, it seems, almost in spite of the teacher. All evaluators considered this pilot project highly worthwhile and expressed the hope that this type of program will be continued and expanded.

Able JHS: At the first session, Mrs. Fulton used the method prescribed. She "stopped the film repeatedly at significant spots, raised questions and guided a very provocative and enthusiastic pupil discussion" (Trent). Mr. George, however, "spent most of the hour speaking loudly, making sarcastic and satirical remarks to several unruly students, and trying to maintain some classroom discipline and order. He made no comments on the film per se nor did he discuss anything shown on the screen. It was difficult if not impossible to assess what the pupils learned from the film" (Trent). Weinreb is even more graphic in her description of Mr. George: "His attitude toward his students," she writes, "was threatening, rejecting and guilt provoking. His approach to the films was fairly mechanical and object-oriented rather than people-oriented."

By the second observation there was growth in both cases. Mrs. Fulton's pupils, Trent concludes,

> showed clearly that they had grown in achieving some knowledge and information that contributes to an understanding of other peoples, particularly of the Indian. They revealed that they had much appreciation of life in Asia although many aspects of living there were alien to them, and that they could now speak with intelligence about it. It also seemed to this observer that some of the pupils have acquired at least some appreciation of the value, worth and dignity of Asian cultures. For instance, in a scene in which a nude Japanese woman was shown bathing her grand-daughter, there were no giggles nor remarks concerning the woman's nudity. In fact, one pupil said, "Countries have their own customs, even in bathing".

Trent adds that several of Mrs. Fulton's students "expressed extremely subtle interpretations of Japanese and Asian religious practices.... Events and customs which previously were strange and odd to them are now interpreted with comprehension and understanding."

At the second session, Mr. George's class was "extremely attentive, interested and raised numerous questions" which suggested a growth in their knowledge of life and customs in the Far East (Trent). This time Mr. George stopped the film several times. Trent noted that, though Mr. George's method of teaching was "much less vigorous and active" than Mrs. Fulton's he did not 'lead' his students to inevitable conclusions "but permitted them to reach their own judgments and evaluations rather freely." By the end of the project there seems to have been a change in Mr. George's attitude toward this method of teaching. While he clearly resisted at the beginning, at the end he indicated an interest in further work with films for the coming year. Students in both classes continued to ask for more films long after the project's end.

Baker JHS: Discussion at the first film showing was limited because the period was so short. But Kenworthy spoke to a few of the students during and after the film. He concluded that the class had "very little background to bring to such a film" /_Pare Lorentz's "The River"_/. "For example," he writes,

> one girl did not know what the cotton bales were. A boy with whom I spoke did not seem to understand why the trees were being felled.... An ordinary group of pupils would have reacted much more, I think, to this extraordinary film.

Howard, however, was impressed with the fact that there were no discipline problems and that the class watched the film quietly. "He was surprised at their span of attention and the fact that they did not get into trouble" (Kenworthy).

At the second observation, Kenworthy noted progress on the part of the pupils present in handling the film, "Song of Ceylon," which is quite a sophisticated film. Students showed interest and volunteered comments. After class, in speaking with the pupils, Kenworthy sensed that they "enjoyed the films and had a good many questions about the people in them." By this time Mr. Howard stopped the film three times and asked Questions A and B of the method.

"Some children seemed intensely emotionally involved in the films," notes Weinreb and had a great deal of sympathy for the people they observed. These children, who themselves were all Negro, in a slow-learners' class, were happy when the people in the films were helped and some expressed a desire to help these people themselves. Other of the children slept through all or part of the films.

Weinreb felt, and Kenworthy agreed, that Howard "offered almost nothing in the way of help, structure or guidance to his students. He expressed a rather hopeless pessimistic attitude about accomplishing anything with this group of students...."

What growth was made seems to have been made in spite of the teacher. "The pupils have enjoyed the films and have been motivated by them," Kenworthy concludes. "With good questioning and better relationships, much could be drawn from their observations." The results at Dillon JHS and Eugene High--(which are both in the same community as Baker)--bear him out.

The Charles School: "The lesson which I saw today at /_The Charles School_/," writes Kenworthy of his first visit here, "was superb. Mrs. Imber was doing just what I assume you are trying to do in this approach to India through films." The highlight of the lesson for him was a discussion of the 'fact' that all Indians are 'thin'. Mrs. Imber "raised the question, 'Are they?'--and then had the film re-run, stopping at four or five spots to let the children see other types of Indians." There was also a "fine" discussion regarding pilgrimages in Eastern and Western religions. On his second observation Kenworthy found more students participating and a few had obviously acquired "considerable insight into the other ways of living. One lad objected", he continues," to a comment on 'cleanliness' as a value in the United States, saying it was merely a different approach to 'cleanliness' than in other cultures. Another boy spoke of there being examples of 'lots of love' on the part of the parents in each section of the film /"Four Families"/, but they showed their love in different ways." Such remarks seem to reflect empathy.

Anastasio made a 'before' and 'after' tabulation of the incidence of words, phrases and sentences in the group process data which expressed: 1. visual and auditory perceptions; 2. inferences based on film experiences; and 3. inferences based on other current or past life experiences triggered by the film. These were the results:

	See/Hear	Inferences/Film	Inferences/ Experiences
Observation I	29/1	3	4
Observation II	27/0	16	36

What is notable is that the class "showed a marked increase in their capacity to make inferences based on the film data and personal associative thinking stimulated by the film material" (Anastasio). In this case, and as we shall see at Dillon JHS as well, as the project progressed, students seemed to grow in their ability to handle Question B of the method to develop "audio-visual literacy". The remarks above on 'cleanliness' and 'love' suggest growth also in handling Question C. It is worthy of note that Mrs. Imber, in her final report, wrote that when her class saw "Niok", they commented that the music did not sound Indian. With a teacher of her caliber, one would have expected some reference to the auditory at the last observation as well.

Dillon JHS: Mrs. Jones stopped the projector "frequently", asked questions and stimulated her class to a very lively discussion. But observes Trent," ...they did not know how to interpret some events they saw on the screen, particularly those which were dramatically different from their own daily life experiences." Trent was very much impressed with the way Mrs. Jones used the method in "stimulating and maintaining pupil interest" even on this first observation.

On his second visit the film, "Arts of Japan", was shown. It is a highly sensitive film made with sophisticated taste and demanding a lot from these youngsters whose only contact with Japan in the film program was fifteen minutes of "Four Families". Yet Trent writes of this visit

> Pupils immediately identified the building, related it to other shrines they had seen in films on India and Burma.... There was a statue of Buddha in the shrine, and he was recognized instantly by pupils. It seemed abundantly clear that most pupils possessed much knowledge and information of Eastern religions and the meaning of religion in the East.

Again he compliments Mrs. Jones on her use of the method and concludes, "...it was clear that the pupils had reached a much higher level of understanding life in the East than when they were first observed."

Anastasio made the same sort of tabulation for this class as she did for the one at Charles. The table looks like this:

	See/Hear	Inferences/ Films	Inferences/ Experiences
Observation I	17/0	4	2
Observation II	29/0	13	9

There was a marked increase in visual perceptions and inferences in Observation II. Visual perception almost doubled, inferences based on the film tripled and there were almost five times as many inferences drawn from personal experiences. Students could see the Indian Buddhist influence on the arts (Trent) but they also saw that the culture was distinctively Japanese. "They seemed to know India best, but did make references to China and Burma spontaneously, particularly about the religion and arts of these countries" (Trent).

Earlier in the project when I had taught the class, using "Angkor: The Lost City" set in Cambodia, the youngsters did compare the music they heard with that of India and China. As would be expected, however, the quality of the replies by this class was inferior to that at the Charles School (Anastasio). But in Observation II the exchange was "more realistic and relevant" (Anastasio).

Eugene High: The change in this class from the first to the final observation was remarkable. The reader will remember that the statistics on Mrs. King's class were not encouraging. "At the outset," notes Gilbert in describing her first observation,

> the general reaction of students to the activity can only be characterized as random, diffuse and detached. Students engaged in low conversations producing a constant hum which competed with the film as well as with the teacher. Students moved in their seats in a restless manner or engaged in a bit of "horseplay". A few students placed their heads on desks in a sleeping position. About two per cent of the class was actively participating in the formal presentation and teacher-led discussion.

At the final observation Gilbert writes that

> a sense of order, of attending and of goal-directed behavior marked the interaction of teacher, film content and students. With few exceptions these same students were making numerous verbal responses to the teacher's questions. They appeared to listen to each other as they engaged in pupil to pupil discussion. They were relaxed in their body posture but maintained eye contact with the film. In fact, the students initiated several requests for a "hold" on certain frames which might be suggestive of a different level and type of interaction with the film content.

She suggests that the latter was faciliated by the fact that the operator of the projector at this time was a student. This is also evidence that the teacher was delegating and the class willing to assume more responsibility.

Gilbert notes also that students demonstrated a more efficient use of time at the end. Furthermore, "the largest number of students who volunteered to enroll in /_the reading program directed by the Parents' Association_/ was from this class." They participated more in both the in-school and after-school reading sessions. Their attendance record "was significantly better than that of other students." Parent workers reported that "these students were more appealing, more talkative and more 'fun' to work with. /_Gilbert_/ found most parent workers had more information about the films and related books than any other content and materials the young people encountered in their school program" (Gilbert).

When I spoke to the principal just before the project began, I could state with confidence, on the basis of what had been accomplished in the other schools, that from the very beginning student conduct would improve. I stated categorically that the time would be much too short to note any influence on reading. I was apparently wrong.

Watkins wisely prefaces his remarks with words cautioning that on the basis of two observations it is not possible to make "definitive statements" regarding the extent to which the project achieved its objectives. But he, too, notes and was at least as much impressed as Gilbert by the change. At his first observation Mrs. King referring to the music, remarked, "'Sad, isn't it?' One boy nodded assent. The rest apparently ignored it." However, at the end,

> during "Niok", several boys spontaneously referred to the music. "It sounds scary," "No, suspenseful;" both in reference to the music when the film's central person was cautiously approaching a docked ship to get back his beloved

> elephant. The class though the music "happy," "fun", etc. during an episode when the boys in the film were playing (Watkins).

In addition, the students reflected "much more awareness of the meaning of hand, face and body movements during the second /_last_/ film. Even the physical placement of the village boys in relationship to each other was noted by some of the pupils. The significance of the type of clothing worn by a village elder was referred to by several students."

"During their viewing and discussion of "The River," Watkins continues,

> the pupils made very few inferences that indicated any attempt to integrate acting, words, music, geographical background and sequence of scenes. However, during "Niok" many boys did so. Further they referred to scenes in at least three other films which they had seen during the term.
>
> Finally, it should be noted that during the second observation the students were able easily to move back to viewing the film after discussing framed scenes. This was not true during the first observation. On that occasion several scenes elapsed after a framing before most of the boys were attentive.

He was also impressed by the "marked improvement" in the area of academic learning. "At the end of the showing of 'Niok'", he writes to substantiate his conclusion,

> the class was given a written assignment. Thirteen of the twenty-two in class worked diligently on this. Of their own volition, several used the dictionaries in the room. All of those who did write were able to mention several ways in which India and the United States differ. Most of these also were able to explain at least one way in which the two cultures are similar. Nearly all of the written statements that the teacher read aloud from papers as they showed them to her were precise and clean. This in itself is one indi-

cation that there was some development of academic learning which seemed to be related to the project.

Both Watkins and Gilbert, in their concluding comments, are most forceful in expressing their feelings of the worth of the undertaking and the need to continue and expand such a project.

Watkins concludes:

> By writing about each objective separately, the total picture may be missed. This would be unfortunate, for the total change that one sensed during the second visit in comparison with the first was significant.
>
> From the time that one stepped into the classroom on the second occasion until one left, it was obvious that the class was different. The boys were more attentive. They frequently initiated learning. They listened and responded to more elements in the film, and to each other. They seemed to enjoy the class situation. They acted as if they expected to learn. They worked until the bell ended the class. They demonstrated pride in their ability to express in writing what they had learned. In short, they seemed to be aware that this was a genuine and mature learning situation, that they had not been conned, but rather that they had been treated with respect.

Gilbert concludes,

> It is intended that the foregoing report be considered as an indication of the crucial need to continue this area of study. The major implications of a variety of observations all appear to subscribe to the need for a continuing program, an expanded program which includes more than a single instructor and a single group of students in any given school. Analysis of explicit and implicit learning behaviors which result from such use of educational technology represents a critical area for further research.

2. Shortcomings

There is no question in my mind that, if we were to undertake another project of this type, we would all be proud of our accomplishments to date but would plan to tighten up and improve many aspects of our work. If the ninth grade high school students at Eugene High, reading on the third and fourth grade levels, could learn as much as they did from the music and the sound track in general, certainly more should be expected from the other groups. There is also the need to try to find films dealing with middle class, urban Indians, especially Indian children with whom American youngsters can identify (Trent).

We would want to tape many class sessions. These would be useful for the observers and teachers. More important still, it would enable the youngsters to listen critically to what they themselves have said, as well as hear and be able to repeat what other members of the class have said (Anastasio). This last point is in line with the definition of empathy used in this project. Carl Rogers puts it thus: Not until "he has first restated the ideas and feelings of the previous speaker accurately, and to that speaker's satisfaction", can an empathic person speak up for himself.

The growth in the capacity of students to draw inferences at Charles, Dillon and the other schools, but most especially at Eugene, is noteworthy. But I would hope to get teachers to move more deliberately within the cultural anthropological framework to be found in the E.S.I. statement of May 15, 1963; cf.

this statement in my Small Contract Proposal. I would need a lot more time to work much more closely with teachers on this and other matters.

There was a felt need by teachers for background on India and Indian Asia. But there was a positive aspect to this shortcoming. Too often teachers don't see the relevance of their course-work at the university to their teaching, especially where they are teaching in schools like Baker, Dillon and Eugene. Here they were asking for background. They saw its relevance for teaching even "culturally deprived" students who were severely retarded in academic skills.

There is need to train teachers in personal and group dynamics as an integral part of the program. This would help them with their questioning, especially with Question C. Teachers tended to focus too sharply to get at deeper layers of feeling. Moreover, there was need for more time to enable students to discuss films in a more open-ended way. Had there been more time, it is possible that teachers would not have focused questions as sharply as they did.

The evaluators felt that the project lasted to short a period to develop empathy. Watkins felt that the time was "probably" insufficient to evoke this quality "consistently" in people. Yet evaluators felt that they saw some evidence of the development of empathy. Weinreb, in a future project, would want more rigorous controls for collecting data. She would want to interview students in depth before, during and after the course. She distinguishes between students with a "judgmental, moralistic attitude toward the Indian people" and those capable of developing a great amount of understanding. She would, then, compare the beginning and end scores of students so grouped.

She also wanted to identify teachers in terms of the same categories to see how much could be accomplished with them. She stressed the role of teachers in this project. The Mrs. Fulton-type of person, she felt, in using the method is more likely to generate empathy. Katz's analysis of Weinreb's data revealed more empathy in Mrs. Fulton's than in Mr. George's class but the difference was not statistically significant. Weinreb indicated to me that she thought there was a trend, though the time was too short and the controls too tenuous to prove it statistically. But what of the Mr. George-type teachers? Through such a project can we open vistas to them? There are not a few of them and not a few in ghetto schools. Such an undertaking would be well worth the effort.

Trent asks whether we may not be demanding too much of these youngsters: "...that they learn to acquire attitudes which are not presently possessed by their parents and most American adults." Mrs. Imber, in a perceptive evaluation of the project with her class, points out just how difficult it is to determine attitudes. "Seventh grader, whose level of maturity is uneven, and many of whom have entered the frustrating period of pre-adolescence," she observes,

> tend to be somewhat cynical and negative about anything presented by the adult world. This is frequently evident in the more alert and verbal child, although not always. Therefore, I would sometimes get a critical verbal appraisal of a film, but recognize that this was not always an expression of the child's true feelings. I watched these same children during the showings and could tell by their facial expressions that they were really interested and enjoying the experience in most cases.

Anastasio agrees that these observations are quite plausible.

. Nor should we overlook the possibility that students at this age may be too young to empathize; this should be determined experimentally. Perhaps the focus should be on "understanding" rather than "empathic understanding". Anastasio, in line with her suggestion of such a focus on "understanding", stated that the primary concern would then be with the growth and development of the student's ego structure. But then she smiled, because she realized she was offering a variation and not a deviation of one of the premises of the original proposal. "Understanding", as she was using the term, signifies growing awareness and acceptance of self. The opposite side of the coin is growing understanding and acceptance of others--the mark of "empathic understanding."

D. Opportunities and Needs

1. If I were asked to suggest only one need and oppor-

tunity growing out of this project, I would agree with Gilbert and Watkins that there is a "crucial need" to continue and expand the program with the same and other students at Eugene High and with other secondary school classes in slum neighborhoods. The 'before' and 'after' change among these students was so significant, it is regrettable that there will be no follow-up during the coming academic year. The evaluators, the administrators and the classroom teacher all enthusiastically favor a continuation and expansion of the program. Other teachers in the school became interested and involved and would want to participate.

The very positive response of this class of severely retarded readers to the program tends to outshine the results among other kinds of students. But this is to be expected. The other kinds of students were adding a new--and as yet unrequired--dimension to their education. At Eugene High students who were apathetic and hostile toward schooling began to reflect a radically different attitude toward reading apparently because of this project. The gain stands out all the more because everything else seems to have failed with these students.

2. The opportunity and the need should not be limited to schools in only ghetto neighborhoods. The evaluators of all the classes of all the schools agreed that the method offers a new, practical approach to teaching all kinds of students which should be followed up.

3. There were at least three types of follow-up programs suggested by teachers and evaluators: a) an expansion and refinement of this film program on India and Indian Asia; b) the establishment of a film program on Life in the American City with special emphasis on immigrant and minority groups and c) similar film programs on Africa and other "non-Western" areas.

The second one dealing with Life in the American City is particularly intriguing in that I have been selecting and working with some excellent films dealing with our cities, using the method to develop "audiovisual literacy". If anything, such a program would be more meaningful than the India program to the youngsters. It would touch their lives and enable them to view the present in the context of American Civilization as a whole. One emphasis of such a program would be on the city as a place of challenge and opportunity.

4. It would be highly worthwhile to add other media as well to such programs. The kinds of artifacts being developed by the Wemyss Foundation, for example, and others could be included. A correlation of films, artifacts, readings, etc. could be worked out. These various types of learning reenforce and enhance each other. I have been experimenting with such an integrated approach.

5. At a time when it is necessary to prepare teachers professionally and psychologically for innovations in teaching, the use of new media can be important. The thought of innovation

often frightens teachers. It may be that because they were dealing with a new medium that the teachers in the in-service course were receptive to a new method of teaching. Many of them--beyond the six who used the method with the series of films--applied the method to a variety of other media with their students. They did this entirely voluntarily and were excited with the results. The potential of the new media in education is to open to teachers new vistas to their disciplines and new orientations to their students. There is also the opportunity to reach teachers with rigid types of personalities.

6. There is the need to try out such programs at different grade levels, including the early elementary level, and to correlate more closely the types of films used with the social and psychological maturation of students.

7. Lastly, there is the need to set up controlled experiments comparing the efficacy of introducing students to a civilization by at least three different approaches: a) by films and the method to develop "audiovisual literacy", b) by films without the method, and c) by the traditional textbook approach.

Part II

FINAL REPORT
Project No. 6-8312
Grant No. OEG-1-7-068312-0339

CONVEYING AN EMPATHIC UNDERSTANDING OF THE CIVILIZATION OF THE INDIAN-PAKISTANI SUBCONTINENT THROUGH THE USE OF AN INTEGRATED SERIES OF SELECT FILMS

October 1967

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

Final Report

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CONVEYING AN EMPATHIC UNDERSTANDING OF THE CIVILIZATION OF THE INDIAN-PAKISTANI SUBCONTINENT THROUGH THE USE OF AN INTEGRATED SERIES OF SELECT FILMS

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Brooklyn College
of
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Brooklyn, New York

October 1967

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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CONCLUSIONS

This project tested a method for developing "audio-visual literacy" and, at the same time, an empathic understanding of another civilization -- India and Indian Asia -- through the use of a series of select films. The population consisted of twenty-eight teachers in an in-service course and classes in five secondary schools (three in slum areas and one of high school students reading on a third and fourth grade level). For all groups the same series of films, the same method, even the same basic questions were used. The results in all cases were most gratifying, as evaluated by a team of educational sociologists and psychologists, and indicate that the method has significant potential.

Implications for teaching-training: In order to train the six teachers who were to use the special method and the films with their classes, the director taught an in-service course in the fall of 1966. This provided a windfall; he was able to gain the reactions of twenty-two other teachers to the method. Though one might have expected hostility or fear of innovation from the twenty-two, many of them tried the method with filmstrips, pictures, music, and other media with their classes, (many in the slums of Brooklyn) and were enthusiastic about the results. Several asked the director to offer other courses of this type.

For the six teachers who were to use the method and films with their classes, fifteen two-hour sessions of the in-service course were the sole introduction to the films and the method. For five of them it was their only formal introduction to India and Indian Asia. Five of the teachers began to use the films and the method with their classes before the end of the in-service course; two, five weeks after their own course began.

A visitor to all the classes would have seen basic similarities and noticeable differences. This is because the method is specific but is to be used in a flexible way. It has to be if it is to create a "threat-free climate" where empathy and understanding can develop.

Teachers were encouraged to adapt and experiment within the method. They were free to decide where and how long to hold a given frame in a film and in which direction(s) to probe. They were guided by the understandings they had gained of the civilization and the method, as well as the interests they were able to generate and the questions of their students. The flexibility paid off. When the director taught a class of bright students, both he and the teacher agreed that the youngsters did at least as well as the teachers in the in-service course with the film "Garden of Gujarat." Most notable progress, however, was made with poor readers in ghetto neighborhoods. They showed remarkable growth from the first to the last session in analyzing films. They even took a new interest in reading.

Teachers regretted that they had not had more opportunity to preview the films and prepare for their classes. They wished that the director could have worked even more closely with them in their schools. Lastly, they became increasingly conscious of their own need to learn much more about India and Indian Asia. This is notable. Teachers often complain that their academic learning is irrelevant to their teaching. Here they were lamenting the fact that they needed much more learning to teach their students in culturally deprived areas.

It is important to keep in mind that whatever was achieved in this project was due to teachers' conscientiousness. There were no funds to give them even a token honorarium.

Overall student growth: Student growth was measured by comparing their performance at the outset and at the end of the ten-week program. In all instances the evaluators reported favorable results; in some instances -- (notably in two slum schools) -- they were quite enthusiastic. These were their findings: There was development of "audio-visual literacy" and an understanding of the civilization, bordering in some cases on empathy, though a more lengthy, more rigorously structured project would be required to measure the latter in a formal way. Students showed a marked increase in their capacity to make observations and draw inferences. Events and customs which seemed strange and odd were later interpreted by some with comprehension and understanding. There were instances of intense emotional involvement. Some students gained considerable insight into other ways of life. There was a marked increase in the associations students made between what they saw in films and their own lives.

Achievements in slum schools: While the results with middle class, bright, and average youngsters were highly satisfactory, those with culturally deprived students were all the more gratifying and promising, especially in those instances where other approaches had failed. If ninth graders at Eugene High, reading on a third and fourth grade level, could show such a marked change in attitude toward reading and learning as a whole, even before the end of the ten-week program, there is good reason to try the method with similar groups. There were other successes in the Bedford-Stuyvesant area, but that at Eugene was most striking because the least likely.

The evaluators used the strongest language to note the total change in the performance of these students from the first to the last observation. The evaluators, administrators, the classroom teacher involved and other teachers in the school who became interested, urged a continuing and expanded program which includes more than one instructor and one class of students in one school. They suggested that the program be used in a variety of schools, at different grade levels, including the elementary. They felt that further analysis of explicit and implicit learning behaviors which result from such use of technology for educational purposes is a critical area for further research.

Needed follow-ups: Teachers, especially in slum areas, suggested the vital need for the development of programs of this type on Africa and Afro-American History, and Life in the American City. In the latter case, students would get to see our cities in a positive light as places of challenge and opportunity. There is the need to follow up on the increased interest shown in reading and learning as a whole by high school students with very low reading and achievement levels.

Lastly, from what the director has been able to learn through travel, extensive reading and talk with others, there seems to be no other program using films and other audio-visual materials as they were in this project.

Part III

APPENDICES

TO

FINAL REPORT

Submitted to the U.S. Commissioner of Education

for

Grant Number: OEG--1-7-068312-0339

Entitled: Conveying an Empathic Understanding of the Civilization of the Indian-Pakistani Subcontinent through the Use of an Integrated Series of Select Films.

Submitted by:
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Date Submitted: August 4, 1967

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Appendix A

TEACHER EVALUATION OF IN-SERVICE COURSE

Note: The following statement includes excerpts from the evaluations by teachers of the in-service course I gave in the fall of 1967 as the first part of the project described in the main body of the report. The excerpts give an accurate picture of the teachers' evaluations.

One teacher neatly articulated the kind of problem which she, and undoubtedly others, faced in adapting to the method. In describing her reaction to "Kathakali: Dance Drama of India" she wrote: "I found myself feeling very uncomfortable when I was watching the film. I felt frustrated at not being able to understand the drama. I have been so accustomed at hearing a story that I found it almost impossible to see the story."

"Even though I love dance, I find that when I attend the ballet I rely on the written summary of the dance to convey the meaning, instead of on the music and the dance."

"I feel unprepared by my culture, which is very verbal, to view anything that stresses non-verbal communication. I feel that it is up to me as a teacher to bring to my class an awareness and an understanding of non-verbal communication -- a method of communication which can enrich and enhance their lives."

This teacher, in reflecting on the method we were using, was setting objectives quite similar to those of Dr. Robert Preusser, Professor of Visual Design at M.I.T. who summed up his own thus:

> Visual education . . . develops in scientific and technological specialists the power of visualization (which is as basic to human performance as verbalization) and aids in overcoming the delimiting nature of modern education with its dichotomy of thinking and feeling.

But how did teachers evaluate the in-service course? Reactions ran as follows:

Reactions to the films and the method: "The films need no previous reading," wrote one teacher. "They were interest-holding stimulating thinking and imagination. . . . 'What do you see? What do you hear?' -- those lead questions have to stimulate thinking when we ourselves are made to feel we are 'right there' with the people in the film." Another noted that the films "have been effective in presenting the various aspects of Indian life and some have been particularly strong in suggesting atmosphere and mood in Indian culture. Those dealing with color, painting, sculpture and tapestry did the job and undoubtedly should in future courses dealing with the subject in question." "I thought at first, observed a third, "That films should be presented in categories such as personalities . . ., geography . . ., culture . . ., religions customs and traditions. It soom became evident, however, that such divisions were not really possible since all these things are part of one great picture -- the intricacies and subtleties of a profound and significant part of the great human family."

I agreed with many who criticized sound tracks, where the narration was fuzzy, and who did not consider that all the films were of the highest caliber. (They weren't. Some were chosen primarily because they dealt with important aspects of Indian life.) Other teachers complained that the room used was too light and acoustically poor. I agreed also with the teachers who felt they needed more time to absorb the method and gain background in the culture.

Reaction to the method: A vocational high school English teacher noted that the "chief contribution . . . has been to point out to us . . . the pitfalls of jumping too quickly at conclusions as to what we are actually viewing on the screen." To a high school social studies teacher the films "were not of particular use" but "I must definitely state that the techniques were of extreme value to me. . . . /_I have used the method many times_/ and my classes have been extremely interested. The classes were not too disappointed if the . . . /_film_/ strip was not completed because they had a better understanding of what we were looking for. . . . In my evaluations of this type of lesson, I found the students had a deeper understanding of the topic discussed."

A junior high social studies teacher stressed the importance to her of audio-visual literacy: "I now find that in viewing films there are gestures, expressions on faces which . . . have more meaning. I have developed the habit of looking at structures, clothing and backgrounds with the thought in mind -- 'What does this tell me about these people or this place?'" In using the method with slides in her art class, another speaks of the "amazing results."

She continues: "The amazing questions the children themselves asked of the picture resulted in lively discussion and complete attention on the part of the entire class. This led us to discuss how art and the cultural artifacts in a museum reflect the societies from which they come."

A junior high school art teacher maintains that "audio-visual literacy should become a very real objective in our schools." She then quotes something I had written elsewhere: "'If the method works, the students will take it upon themselves, as they should, to grope [toward a balanced judgment of the civilization being studied] through the way they learn to analyze films within a cultural anthropological frame of reference and the method of audio-visual literacy. As their self-regard grows, so will their regard for others, and vice versa.'"

A small minority were quite critical. One writes, ". . . I'm wondering if we know what is expected of us. Perhaps if the instructor would keep up a running comment on the action or whatever we were looking at, we would begin to understand." The teacher then explained he wanted this done with one film. Another wanted me to teach "the class how to analyze a film in the beginning of the course." He continues, "suggest you use a form which we could use when breaking down a film or a sequence."

This complaint is reminiscent of the one described by Robert Jay Wolff in *Education of Vision*, edited by Gyorgy Kepes. There Wolff talks of the problem of the liberal arts student, whose education revolves around generalizations, when he is confronted with a workshop situation. "He comes unprepared," notes Wolff,

> to meet any demands on his individuality that deny him the comforting support of a ready-made conceptual structure such as other academic disciplines provide. He is eager to know the rules and is dismayed and frightened when he discovers that decision here is not a professional mandate but a matter of personal discipline and judgment. . . . He misses having recourse to the intellectual generalization.

Another teacher criticized "the questions you ask [as] too vague and too general. I find myself groping in air trying to figure out just what you want as an answer." Then comes what is meant to be the *coup de grace*: "Questions of the type you ask would be a sentence of death in my school. You would get absolutely no response from the students." In a later evaluation he tempered his words. He wrote: "As I have used your approach with films and filmstrips with my classes, I have had better results as the term progressed."

In any case, in the same school district, in the same community and in the very same type of school, a young English teacher with no background in Indian civilization did a splendid job with her seventh grade class. It was her class, described below, which sighed when the double period ended.

Reaction to the goals of the project to develop empathy and self awareness: One wrote: ". . . I find my meagre knowledge of the peoples of this area greatly enhanced. It is interesting to see that those stereotyped notions and prejudices of the uninformed which I held unquestioningly are being cast away or sometimes reenforced. . . . few generalizations /can/ be made with universal applicability of the people of the area." A second noted: "It would be a bold untruth to state that your course has changed my way of thinking. However, I can say that it has certainly shown me how insights into one's own way of looking at life can be matured into real self-awareness. I began to realize that I had an American world view and it came as quite a surprise that material possessions are not the only standards by which a person may be judged. I was amazed to learn that a learned individual was shown a great deal of respect, more so perhaps than our own society does. After watching these films week after week, I have been inclined to doubt that one way of life is superior to another. . . . What the films on India have brought sharply into focus is the realization that I cannot see form in my own way of life because I am too close to it for an objective view. I do know now that I have been shaped by my culture." The last one adds: "Through the new concepts I have developed while analysing the films and the insights obtained from them, I find myself in a better position to understand my own American culture. With this understanding comes a more open-mindedness and flexibility of thinking."

Appendix B

EVALUATION OF PUPIL REACTIONS TO FILMS

Richard D. Trent
Brooklyn College, City University

1. Objectives.

This report evaluates briefly pupil reactions to a series of films on life, customs, art, and religious practices in India and several other Asian countries. Attention is focussed throughout upon determining whether the pupils achieved new understandings, insights, appreciations and attitudes toward Asian Cultures and Peoples.

2. Subjects.

Three classes and their teachers were observed on two separate occasions each at Able and Dillon Junior High Schools in Brooklyn, New York.

3. Method.

Three methods were employed as follows:

A. Direct observation of three classes.
B. Participant observation in one class.
C. Unstructured, informal interviews with each teacher at the conclusion of the last film showings.

4. Limitations.

It should be pointed out that some of the observations reported below are partly impressionistic since the writer was unable in the time allotted to gather sufficient documentation to support them. Further, the instructional techniques used by the teacher appeared to be a major variable in this experiment, and was no doubt directly related to pupil gains in knowledge and insight. The writer therefore has included comments in his description and analysis of results concerning teaching strategies and procedures where relevant and appropriate.

5. Results: First Observations.

A. Mrs. Jones at Dillon JHS.

The film shown comprised some extremely picturesque views of a modern Indian city and its immediate very rural, suburban villages. The City was located on a broad river, and a large religious temple was nearby. The film emphasized the marked contrasts between modern life in the city, and the traditional practices and customs of persons living in agricultural villages.

Mrs. Jones stopped the film frequently, asking questions, stimulating pupils to a very lively discussion and pointing out some subtle features of Indian religious and social life. It was clear from pupil reactions that they did not know how to interpret some events they saw on the screen, particularly those which were dramatically different from their own daily life experiences. For instance, a Sadhu was depicting praying and asking for alms in front of a temple: he was thought to be only a beggar or a strange-looking poor man by most of the students. His religious role was not recognized. Caste marks and other signs of social-caste and social-class differentiation were ignored as such. For example, the pupils apparently did not notice the clearly shown segregation and separation of the sexes. Girls were seen carrying water and working in domestic or manual labor in the home, whereas boys were in school or engaged in more "dignified" occupations.

It became clear from pupils' comments and remarks that they could more easily empathize with middle-class Indian city life which was in certain respects more similar to their own than the traditional, rural village existance. Also, it should be noted that the social-economic class of the characters being depicted on the screen was a very significant factor in helping pupils identify with them. For example, a well dressed teacher was interpreted as an American Peace Corps volunteer; a wealthy Indian couple eating dinner in a fashionable restaurant was seen as two American tourists. Americans are rich, other people are poor or economically underdeveloped---this was one student's way of interpreting the characters. And in fact, it does not seem unfair to say that these pupils tend to categorize people in terms of their material wealth. A "civilized" person is presumably one with money, good clothes, a new car and other obvious material advantages; whereas a village farmer shown taking his meals on the dirt floor of his hut was considered a very poor, "uncivilized" foreigner.

It should be stated again that Mrs. Jones employed very effective and meaningful teaching strategies in stimulating and maintaining pupil interest. She seems to have much knowledge and information regarding India, her people, customs, folkways and beliefs. The classroom discussion and group process were very exciting to observe, and pupils were highly motivated to participate actively in the learning process. One felt certain that they were learning much.

B. Mr. George, Able JHS.

The film shown by Mr. George emphasized the role and importance of the river in the life of the rural Indian. However, the film was somewhat old and its soundtrack somewhat difficult to hear and interpret. Mr. George spent most of the hour speaking loudly, making sarcastic and satirical remarks to several unruly students, and trying to maintain some classroom discipline and order. He made no comments on the film *per se* nor did he discuss anything shown on the screen. It was difficult if not impossible to assess what the pupils learned from the film.

C. Mrs. Fulton, Able JHS.

An excellent film describing in vivid pictorial terms the social, economic and religious life in Northwestern India was shown during the hour. Mrs. Fulton had previously asked that the writer conduct a discussion of the film at its termination, and he had agreed. During the showing, the teacher stopped the film repeatedly at significant spots, raised questions, and guided a very provocative and enthusiastic pupil discussion. Since the cow as a religious symbol was one of the highlights of the film, Mrs. Fulton emphasized traditional Hindu religious values, beliefs and practices in her discussion. Many pupils appeared surprised to learn that predestination was believed widely in Asia, and the human soul could be transmitted upon death to other humans or other forms of life. Mrs. Fulton expressed these complex philosophical ideas with clarity and insight, explaining them in terms easily understood by her class.

The film provided pupils with the opportunity to learn much about India's rural economic life. The film depicted many scenes indicating the work and activities of grain farmers, and of small businessmen preparing their own products for market. For instance, one scene showed clay pots being manufactured by hand in a small factory. The skill, dexterity and ingenuity of the poorly dressed workers interested the pupils very much and a number of questions relating to India's productive capacity was raised. Pupils wanted to know why India was so poor and underdeveloped, why the people owned so few automobiles and bicycles, and why many were dressed in such shabby clothes. Mrs. Fulton wisely turned this discussion into a delightfully interesting mutual exchange between pupils and teacher on the meaning and significance of economic development. It seemed clear that the pupils were gaining some understanding of economics, and that judging from some of their insightful comments, many were developing an appreciation of the complexity of life on the Indian subcontinent.

At the film's conclusion, the writer led a general discussion. He began by asking very open-ended questions related to the pupils' reactions to the film. Among the topics brought up by the pupils were the importance of a pilgrimage to a religious shrine, the diet of the Indian poor, reasons for yearly famine in that country, and the daily life and activities of boys and girls like themselves. Mrs. Fulton joined the ensuing discussion freely, highlighting some of the pupils' judgments and comments with illustrations from their own lives. One felt that the students learned much information about rural life in India.

6. Results: Second Observations.

A. Mrs. Jones, Dillon JHS.

Mrs. Jones began with an introductory statement on Japan since this was the first film shown on that country. The film, Arts of Japan, included a survey of pictorial arts, drama, architecture, pottery, tea-making, music and the dance, as well as an analysis of how each was produced. She stopped the film frequently and elicited pupil reactions to a number of events depicted on the screen.

The film began with a visit to a holy shrine, a beautiful, old somewhat delapidated building. Pupils immediately identified the building, related it to other shrines they had seen in films on India and Burma, and commented that the building needed a good cleaning and a 'paint job'! There was a statue of Buddha in the shrine, and he was recognized instantly by pupils. It seemed abundantly clear that most pupils possessed much knowledge and information of Eastern religions and the meaning of religion in the East.

Some of the pupils laughed at the facial masks worn by

Some of the pupils laughed at the facial masks worn by

the Japanese actors in the drama, since they were highly stylized and depicted in graphic terms the emotions felt by the character. Mrs. Jones devoted much time to a discussion of Japanese drama, and made frequent references to the similarities and differences between plays in New York City and traditional Japanese drama. Emphasis was also placed by the pupils and Mrs. Jones on the use of pantomime and mimetic gestures used by the actors.

One pupil asked about the Japanese regard for wood, and the question triggered a discussion of religion. It was brought out that wood is considered both sacred and eternal by the Japanese, and that this was one of the reasons that wood was employed in the construction of sacred objects and buildings.

At the conclusion of the film, Mrs. Jones emphasized the need for all people to understand and respect the customs, values and habits of others: "Life is different there, and we must always keep this in mind". However, it was obvious that the pupils had gained much knowledge and appreciation of some Asian Cultures. They seemed to know India best, but did make references to China and Burma spontaneously, particularly about the religion and arts of these countries. Finally, Mrs. Jones' teaching strategies seemed especially relevant and effective for her pupils. She not only maintained keen pupil interest and motivation, but it was clear that the pupils had reached a much higher level of understanding life in the East than when they were first observed. Whether or not the showing of these films had effected the students basic attitudes toward Asians, however it is matter for speculation.

B. Mr. George, Able JHS

Mr. George showed a film which compared some common child family socialization techniques used in Japan and in Western Canada. His class was extremely attentive, interested and raised numerous questions which suggested their previous knowledge of life and customs in the Far East. Mr. George interrupted the film several times in order to emphasize certain major ideas, and to provide for better continuity to the discussion.

Japanese family life, as shown in the film, stressed the differential handling and treatment of male and female children. For example, the parents were much more firm in disciplining their daughter, insisting that she work and take responsibility for her behavior at a much earlier age than her older brother. This fact was noticed by the teacher and his pupils, and became a major focus of discussion. The girls in the classroom objected more firmly than the boys, however it was interesting to observe that both sexes tended to feel that these practices constituted unfair treatment for females. Mr. George explained why the Japanese treat their young differently, and in the pupils' own language clarified the meaning of child-rearing techniques and their special importance in shaping the young person's personality. It was also interesting to note that on several occasions the pupils pointed out contrasts and similarities between child socialization patterns in Japan and India. In fact, the pupils seemed to know a great deal more about India's life and customs than Japan's.

The scenes depicting family life in Canada elicited some interest among pupils, but they seemed to know exactly what to expect. Similarly, since the Canadian family owned a car, television set, washing machine and other familiar objects, the students could more easily identify with them. The fact that the Canadian family was white appeared irrelevant. Curiously, the students made many more comments and reacted much more actively to the scenes showing the Japanese family. They also made repeated, spontaneous references to family life in India, pointing out certain differences in the behavior of the Japanese and Indian mothers.

Mr. George's teaching techniques were much less vigorous and active than the procedures employed by the two other teachers being observed. However, it should be recorded that he did not 'lead' his students to inevitable conclusions but permitted them to reach their own judgments and evaluations rather freely. The students apparently had many important understandings and insights into family life, particularly in India.

C. Mrs. Fulton, Able JHS.

Mrs. Fulton showed the same film described above, the comparative analysis of child socialization patterns in Japan and Canada. The teacher employed the technique of frequently stopping the showing to initiate discussion and to ask very pertinent questions. For instance, at the middle of the film she suddenly asked her pupils, "Would you like to be a Japanese baby?". Most students responded that they would not since the Japanese had to work much too hard, that people there were too docile and servile, and that they had almost no time to enjoy recreational and leisure activities. Mrs. Fulton attempted, as can be seen from the above line of inquiry, to assist her pupils to interpret what they saw in the film in terms of their own life experiences, a highly effective teaching procedure.

Mrs. Fulton's pupils showed clearly that they had grown in achieving some knowledge and information that contributes to an understanding of other peoples, particularly of the Indian. They revealed that they had much appreciation of life in Asia although many aspects of living there were alien to them, and that they could now speak with intelligence about it. It also seemed to this observer that some of the pupils have acquired at least some appreciation of the value, worth and dignity of Asian Cultures. For instance, in a scene in which a nude Japanese woman was shown bathing her grand-daughter, there were no giggles nor remarks concerning the woman's nudity. In fact, one pupil said, "Countries have their own customs, even in bathing."

As in Mr. George's class, the pupils tended to identify with the familiar Canadian family and its practices, although they did not seem as interested personally in life in Western Canada as in Japan. Pupils reported much information relevant to Eastern customs by repeated references to the family shrine, the fact that many objects in the Japanese home were made of wood, and to the differential handling of boys and girls. Many of their comments appeared quite sophisticated, particularly when one considers that they are young junior high school pupils most of whom have probably never travelled outside the state of New York. Similarly, several pupils expressed extremely subtle interpretations of Japanese and Asian religious practices, thus revealing their previous learnings. For instance, several pupils mentioned articles on Asia which they had read recently in the New York Times.

Mrs. Fulton's class has apparently made significant progress in knowing and appreciating certain facets of life in the Far East. Events and customs which previously were strange and odd to them are now interpreted with comprehension and understanding.

7. Summary and Conclusions.

The first question to be answered is whether the pupils participating in this research project achieved new understandings, insights, appreciations and attitudes toward Asian Cultures and Peoples. It was clear in two classes of the three that the students had gained significantly in information, knowledge and understandings of life in the Far East, particularly in India, the focal country of the film series. In the third class, it was more difficult to assess level of student comprehension since the teacher's technique did not emphasize active discussion. However, there was pupil growth in knowledge in that class judging from the limited comments and evaluative statements made by students. Most of the pupils tended to react quite differently to events shown on the screen during the second observation period, the difference presumably being that the events were no longer interpreted as odd or strange. It should also be reiterated that understandings of Eastern religions were apparently the area of greatest pupil gain. Some of the pupils had even reached an insight level that allowed them to understand why the starving orthodox Hindu would much prefer to die than to slaughter a cow.

The second question is in regard to the film as a major method for teaching social studies. Film presentations seem a very excellent introductory method; however, if they are used alone without teacher comment, appropriate and relevant classroom discussion and analysis, homework assignments, independent pupil research and the like, their value appears limited educationally. In the two classes which apparently made the greatest progress, the teachers were very actively engaged in pupil motivation and learning. Both used similar pedagogical techniques; procedures which made the materials realistic, meaningful and relevant personally for pupils. Both repeated frequently that the world is now small, and that we Americans must learn somehow to live peacefully with others whose language, culture, religion and folkways differ significantly from our own. One might hazard the guess that relative achievement in pupil understandings, insights, and appreciations were as much attributable to teachers strategies and techniques as to the quality, clarity and goodness of the films.

Finally, there is the issue as to whether this experience helped to change pupil attitudes toward Asians. It is extremely difficult to answer this question with any precision based upon documented evidence. Nevertheless, the writer has the impression that the pupils' basic attitudes did not change perceptibly. Events, people and customs were interpreted from a rather materialistic American perspective. We should note, however, that most of the characters and persons shown in the films were poor persons of the working class, mostly farmers, rural shop keepers and pilgrims. The depiction of these persons tended to reinforce pupil attitudes and images of Asians as poverty-stricken, underdeveloped foreigners. There is the implication here that perhaps films should show more often middle- and upper-class Asians and their daily lives if basic change in our pupils' attitudes are to be achieved. Or perhaps we may be asking these very young people too much: that they learn to acquire attitudes which are not presently possessed by their own parents and most American adults.

Appendix C

Evaluation of Film Project on India in Three Classes:

Mrs. Fulton's, Mr. George's and Mr. Howard's:

In my observations I was struck by the importance of two related factors as determinants of the degree of empathy gained as a result of this project. The first factor is that of striking individual differences among the teachers. The second is that of individual differences among the students--both within and between different classes. I shall discuss the former factor first. Among the three teachers observed, Mrs. Fulton was by far the one most in tune with the philosophy and goal of this study--both in her own personal attitude and capacity for empathy as well as in her carrying out the method prescribed--i.e. stopping the film frequently and carrying out meaningful class discussion throughout the film. Her questions and comments were geared toward opening up for her students new ways of observing, interpreting and feeling about aspects of the Indian people and their culture. Moreover, she constantly sought ways of relating aspects of Indian culture to those of our own culture, and constantly encouraged her students to put themselves into the shoes of the Indian person.

In contrast to this, Mr. George approached the project in a very different manner. His general attitude towards his own students was threatening, rejecting and guilt provoking. His approach to the films was fairly mechanical and object-oriented rather than people oriented. He stopped the films much less frequently than did Mrs. Fulton and when he did stop them, his primary focus was on material aspects of Indian culture rather than on the experiences of the Indian people. He would frequently ask, "What do you observe here about creature comforts of the Indian people?". He seemed to stress differences between the Indian culture and the American culture, with the definite implication that the American culture is superior. There was no time for discussion at the end of the film.

Mr. Howard was the most passive of the three teachers. He merely showed the film; never stopped it at any point for discussion. Moreover, there was no time for discussion at the end.

As for the second factor, individual differences among students, I will first deal with it within class differences. These differences were most observable in Mrs. Fulton's class and Mr. Howard's class. In Mrs. Fulton's class almost all students were at least somewhat interested and involved in the films, and some were extremely so. There were, however, vast individual differences in attitude and capacity for empathy among her students. Some students began the course with a judgmental, moralistic attitude toward the Indian people whom they compared unfavorably to themselves and Americans in general. "I look down upon the Indian" was their initial reaction after the first film session. These same children continued to feel this way at the end of the project. They were overinvolved with the poverty observed in the Indians and blamed the Indian people for this -- being unable to free themselves of their own cultural values and framework. On the other hand, some of the children in Mrs. Fulton's class developed a great amount of sympathy, empathy, and understanding of the Indian people as a result of the film project. It is my speculation that there were children whose personalities allowed them to have a free and open attitude to look at something new and different -- to absorb it and integrate it in a way that helped them grow and expand their horizons. I would conclude, therefore, that this kind of project could not have an effect on deep personality characteristics and attitudes which lead to prejudice and contempt of other peoples, but rather can help children (and adults) who are basically less prejudiced and more open to begin with gain heightened empathy for and enlightenment about people who are different and/or foreign. Whether a more prolonged film project, perhaps one extending over several years, might have a constructive impact on the initially more prejudiced child as worth considering. It would also seem crucial, however, to more carefully train the teachers who participate in the project. For example, even Mrs. Fulton, the most open and empathic of the three teachers, might have been more effective if she had somewhat more training in personality dynamics and group dynamics. That is, I felt she was sometimes too eager for quick results, and consequently posed questions which were threatening to the more guarded children. The result was heightened defensiveness rather than the desired one of opening up their hearts and minds. For example, she asked, "How many of you would like to be the Indian baby?" Even the more open and sympathetic students found it difficult to say "yes" to this question although they all realized this was the desired response. Mrs. Fulton's feeling was that most of these children are somewhat insecure about their own identity and fear they will lose it completely were they to temporarily relinquish it by saying they liked and admired the Indian child. Perhaps her very question, however, set up an unnecessary conflict and led to defensive clinging to their Americanism. It should not be a question of really changing places with an Indian or any other child, but rather an open, curious, sympathetic interest and understanding of differences in people whether they be due to culture, religion and/or individual variability.

In Mr. Howard's class, individual differences were also observed. Some children seemed intensely emotionally involved in the films and had a great deal of sympathy for the people they observed. These children, who themselves were all Negro, in a slow-learners' class, were happy when the people in the films were helped and some expressed a desire to help these people themselves. Other of the children slept through all or part of the films. It is significant that Mr. Howard offered almost nothing in the way of help, structure or guidance to his students. He expressed a rather hopeless pessimistic attitude about accomplishing anything with this group of students, and primarily seemed to see his job as that of containing them and preventing disruptive behavior. Few demands or expectations in terms of growth and learning seemed to be present.

As for Mr. George's class, individual differences were not observed. This is not, I assume, because they do not exist, but rather because the discussion was so strictly focused on "objective" facts and material products by the teacher that no opportunity for personal emotional reaction was afforded.

In conclusion, my own feeling about this project is that it's a good idea--and potentially could be very effective. However, I feel such a project needs to be more carefully controlled and supervised. The teachers should be carefully selected and closely trained. Enough time should be allowed for extensive and intensive free class discussion. If time is limited, discussion should not be sacrificed because of this (as in Mr. George's and Mr. Howard's classes), but the film should be shorter or broken down into smaller units of showing so that there is always time to both frequently stop the film and for discussion afterwards. The idea of stopping the film and focusing the children's observations and understanding of what is being shown is an excellent instructional technique, I feel. However, here again the teacher is crucial since he can use such a technique to increase prejudice (as did Mr. George, I feel) or to encourage empathy (as did Mrs. Fulton, in my opinion).

Also the selection of the films could have been better, that is, the children might have been able to identify more easily with films showing modern day Indian children close to their own age and living in the city since all of these children are city children.

Anita Talarsh
Assistant Professor
Educational Clinic

June 11, 1967

Appendix D

Analysis of Students' Responses in Terms of Degree of Empathy Expressed at the Beginning and at the End of the Course

The degree of empathy reflected in responses to questionnaires distributed at the beginning and at the end of the course was assessed for two of the teachers participating in this project. These two teachers both teach in the same school; Mrs. Fulton conducted the course with seventh graders, while Mr. George conducted the course with eighth graders.

The procedure employed was: 1. A seven-point empathy scale was devised. This scale will be described in the next paragraph. 2. Each student was given one or more empathy ratings, depending upon the number of questionnaires filled out. These ratings were arrived at by pooling the ratings of two judges (Mrs. Cooperman and Mr. Katz). 3. These ratings were then analyzed statistically by computing means and also tests of significance whenever possible.

The Empathy Scale: The scale was anchored at both end points and at the middle point. A rating of 1 on this scale indicated extreme lack of empathy or closed-mindedness and prejudice. A rating of 1 was given to the following student's response to the question: "What did you see in the film(s), and How do you feel about the people you saw?" -- His response was "People, they were all over the screen. Not one shot excluded them. The people who ruined India, the Indians. . . . It might be interesting to visit them, but I wouldn't want to live with them."

A rating of 7 on the empathy scale indicated a great degree of empathy. A rating of 7 was given to the following response to the question: "How do you feel about the people you saw?" -- The student responded: "I feel that these people had courage to bear the hot sun of that day with chores they may not have wanted to do. I feel that these mothers and fathers of these children were poor and hungry, but was proud of what they had. I feel that that old man, who looked as if he was praying had to ask God to spare his life one more day so that maybe his children can see him one more day."

A rating of 4 on the empathy scale indicated relatively neutral or primarily descriptive responses. Two examples of responses receiving a rating of 4 are: "I feel that the people are very illiterate and that they always kept their religion in mind." and "I thought they were hard workers and I didn't see too many "modern" Indians (in dress, etc.)"

RESULTS

Before and after means were computed for Mrs. Fulton's and Mr. George's classes. Both classes obtained almost identical mean empathy scores at the beginning of the course (Mean empathy ratings for Mrs. F's and Mr. G's classes were 4.5 and 4.4 respectively). As might be expected, this difference was not statistically significant. At the end of the course Mr. G's students still obtained a mean empathy rating of 4.4. Mrs. F's students, however, showed growth in empathy from the beginning to the end of the course. At the end of the course they obtained a mean empathy rating of 5.3. Unfortunately it was not possible to determine whether the difference was significant because the final questionnaires were anonymous and there was no way of pairing responses. However, the significance of the difference between Mrs. F's and Mr. G's classes at the end of the course was computed. The difference was not statistically significant.

It is further noted that there is a general trend in both Mrs. F's class and Mr. G's class for girls to obtain somewhat higher empathy scores.[27] This result conforms to results derived from previous research on empathy.

The table below may help to clarify the results reported above. Separate means for boys and girls were computed whenever possible. Because the final questionnaires were anonymous, it was obviously not possible to do so.

MEAN EMPATHY SCORES

	** At Beginning of Course			At End of Course
	Boys	Girls	Boys & Girls Combined	Boys & Girls Combined
Mrs. F's Class (7-1)	4.4(10)*	4.0(7)	4.5 (17)	5.3 (23)
Mr. G's Class (8-1)	4.1(15)	4.6(15)	4.1 (30)	
Mr. G's Class (8-2)	4.4(19)	4.4(9)	4.4 (28)	
Mr. G's Classes (8-1 & 8-2 Combined)	4.3(34)	4.6(24)	4.4 (58)	4.4 (47)

* Numbers in parenthesis signify number of students.

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Report submitted by Ira Katz

Appendix E

To: Professor Melvin Levison November 29, 1966
From: Professor L. S. Kenworthy

Observation on Asia Films Project
Baker Junior High 11-29-66

Yesterday I was able to visit the class of Mr. Howard at the Baker Junior High School. He was showing the movie of Pare Lorenz on THE RIVER. I believe the idea was to help the pupils observe pictures and learn from them. This would be a forerunner for viewing films on India, and possibly other Asian scenes.

Unfortunately the film was so long that there was no discussion by the class. Therefore it is difficult to report on any reactions of the pupils. I did talk to three or four of them quietly during the film and to three or four others after the film.

The pupils in Mr. Howard's class have very little background to bring to such a film. For example, one girl did not know what the cotton bales were. A boy with whom I spoke did not seem to understand why the trees were being felled.

It is unfortunate that the teacher did not stop the film after 10 minutes or 15 minutes and discuss it with them. It is also unfortunate that he did not think he could leave the machine and wander around the class--or sit near some of the pupils to get reactions and fill them in a little on the film. He is new at the game and has not learned how one teaches even while a film is going on.

The class watched the film, however, with the exception of one pupil who went to sleep. Some of them rested their heads on their desks and watched. There was little overt reaction. One boy exclaimed when the logs went down the sluice. Only one pupil laughed when the little boy played with the tin can. An ordinary group of pupils would have reacted much more, I think, to this extraordinary film.

Since the class was composed entirely of Negroes, it would have been interesting to see how they felt about the Negroes and whites in the film, including a scene with white people picking cotton and placing it in long bags behind them.

When asked after class how he felt about the film, one boy shyly remarked that he was "sad" overall the bad results of the flood. He was "glad" when they planted trees. These were very brief remarks and reactions for a junior high school lad.

I can see numerous opportunities to help this young teacher with the possibilities of teaching with films--and/or pictures through your training course.

Mr. Howard seemed impressed with the fact that there were no discipline problems and that they watched the film quietly. He was surprised at their span of attention and the fact that they did not get into any trouble. Perhaps this is a gain, if someone can help him to see how these non-readers can LEARN if the obstacles of reading and reciting aren't always placed in their way; that there are other ways in which people learn than through books, reading, and discussion.

I look forward to other such visits in this project.

L. S. Kenworthy

2-6-67

Report of Visit to Baker Junior High on Dr. Levison's Films of Asia Project

On this second visit to the class of Mr. Howard, I was especially glad to see considerable progress on the part of the teacher and on the part of the pupils present in handling the film "Song of Ceylon".

Only nine pupils were present. This was partially because of the weather and partly because some pupils have been placed on probation or taken out of school.

This time, in contrast to the earlier session I viewed, Mr. Howard did stop the film at three different points to question the pupils about what they had seen. This was a gain.

He also asked me if I had any questions, which gave me a chance to ask a couple without unduly disturbing the lesson, I hope.

His questions, however, were factual type questions rather than ones which evoke observation, relating the film to their own experiences or other work. He was anxious that they know the word "Buddhism" and where the film was taking place (Ceylon).

He did involve six out of the nine pupils in responses, most of them volunteering.

More time might have been devoted to discussion if he had not had difficulty with the projector, losing at least 10 minutes at the beginning of the period.

The thing which pleased me most was the apparent interest of the pupils in the film and the fact that they did volunteer some comments.

There were many more opportunities to use their interest than he apparently saw. One boy was intrigued by the elephant and I was able to get some discussion on the use of these animals in their economy. Another boy was startled by the use of what seemed to be palms--and we were able to show how these "symbols" were used in various religious celebrations--pointing up some similarities in religions as well as differences.

He has picked up two other questioning devices in the last few weeks--"What do you see in this frame?" and "Why do you think that is important"?

Mr. Howard is apparently a young teacher with a rigid personality and a fear of his pupils. There seems to be little communication with them except for "sit down" and "be quiet". No greetings at the beginning of the class. No opportunity or encouragement to them to ask questions. He does not know yet how to observe pupils to see how they are reacting and to capitalize upon the noticeable interest in this group which has been aroused by the films.

In summary, I would say that two things of importance have happened:

1. Mr. Howard has begun to see some value in films and to know what basic questions to ask.
2. The pupils have enjoyed the films andhave been motivated by them. With good questioning and better relationships, much could be drawn from their observations.

Talking to the pupils after class, I sensed that they had enjoyed the films and had a good many questions about the people in them.

Mr. Howard told me that he felt that films on Africa would be much more appropriate with this group. I think this is an interesting observation on his part and might be followed up in the future.

Leonard S. Kenworthy
Professor of Education
Brooklyn College of the City
University of New York.

Appendix F

December 6, 1966

To: Professor Levison
From: Professor Kenworthy

Asia Films Project -- The Charles School

The lesson which I saw today at The Charles School was superb. Mrs. Imber was doing just what I assume you are trying to do in this approach to India through films.

The class consisted of 15 pupils -- 12 boys and 3 girls. Three of them are Negroes (one of them from the West Indies). The range of ability is wide, including a couple of very bright lads. Protestants, Catholics, and Jews are represented in the group.

The class had seen the film on "The River" last week. This week they saw the film on the Ganges River. The projector was run by one of the boys in the class, incidentally.

The aspect of the lesson that was outstanding was the critical thinking Mrs. Imber was fostering. The highlight was in a discussion of the "fact" that Indians are all "thin." She raised the question, "Are they?" -- and then had the film rerun, stopping at four or five spots to let the children see other types of Indians.

A fine discussion was also carried on regarding the place of pilgrimages in various religions -- Moslem, Christian (Catholic and Protestant) and Hindu.

The number of people at the source of the Ganges, the clothes of the people in the film, and the pilgrimages and temples were all spotted by the pupils, under the competent direction of the teacher.

This was real social studies teaching. It was problem solving at its best. It was an outstanding example of developing empathy.

Leonard Kenworthy

Visit to Mrs. Imber's Class in The
Charles School by Professor L.S.
Kenworthy, in Conjunction with
Dr. Levison's Asia Films
Project.

The film shown in Mrs. Imber's class today was Margaret

Mead's "Four Families"--child-rearing in India, Japan, France, and Canada. Only three sections were viewed--on France, India, and Japan while we were there as the class had sat for a very long time. They asked to see the fourth section and it was probably viewed after the two visitors left.

The film was viewed in the audio-visual room, which meant that the class was sitting this time in straight rows, which was not as conducive to good discussion as it was the last time, in her classroom. An eighth grade class also joined the group this time, although they were asked not to join in the discussion. There were two visitors present this time--Professor Anasasio and Professor Kenworthy. This meant a very different situation than the one I saw last time.

There were a few apparent differences other than the physical setting. One was that a trip to Pennsylvania to live in a Mennonite community for three days had had a great impact on the pupils. They knew more about how other people live than they did before. There were several references to this visit. However, there was one drawback--they tended to generalize about "farmers in the U.S.A." from this experience, thinking that this was typical of American farm families instead of realizing that they had seen a very unique group of farmers in a sub-culture of the United States.

There was a much better response from the class this time, with more persons participating. A few of the pupils with more insight had obviously acquired considerable insight into other ways of living. One lad objected to a comment on "cleanliness" as a value in the United States, saying it was merely a different approach to "cleanliness" than in other cultures. Another boy spoke of there being examples of "lots of love" on the part of the parents in each section of the film, but "They showed their love in different ways".

There were more questions and much more discussion this time about the relation between the families shown in the film and the situations of the pupils in their own homes. This was possibly due to three factors (1) the content of the film, (2) the awareness of the teacher to the possibilities of this aspect of the film, and (3) the presence of Professor Anastasio. The pupils spotted the "horse play" between the boy and girl in the French part of the film--and likened it to their own home situations. They were asked--and responded--to questions about jobs in their own homes, as compared and contrasted with the scenes in the film. They explored a little the religious rites in each home shown in the film--and in their own homes. They were questioned about the ways in which they were fed as babies--in comparison with the babies in the film.

One boy was struck by the fact that the woman in the Indian family shown in the film did not eat with the father. This was taken up in some detail by the teacher.

Here are some further comments in capsule form by this observer:

1. There are enormous possibilities in this film. On which aspects should the teacher concentrate -- skills in observing, the question of self-identity, or aspects of culture? They are inter-related, but the focus was not clear. Perhaps this could be clarified in another project similar to this one on Asian films.

2. Should any suggestions be made on the conditions under which such an experiment is carried on? Should other classes be excluded? Should the films be shown in a room where the discussants face each other and inter-act?

3. How can teachers be given even more background before they teach? Mrs. Imber showed definite gains in her understanding of other cultures and in her ability to evoke discussion at a personal level. Yet most of the questions were too sharply directed to get at the real feelings of the pupils at the subliminal level and her background is still too limited to really bring out comparisons and contrasts in different ways of meeting similar needs.

I suspect this has been a very vital experience for Mrs. Imber and has improved her ability to teach young boys and girls.

Leonard S. Kenworthy
Professor of Education
Brooklyn College of The City
University of New York

Appendix G

EVALUATION AT CHARLES AND DILLON

Introduction

The *purpose* of this statement is to report on observable changes in intellectual skills and empathy in two seventh grade classes, following two months' exposure to a series of select films on the Indian-Pakistani subcontinent.

The definition of "intellectual skills and empathy" applied in the observation sessions were those implicit in the standard questions for the discussion procedure[1] and other material[2] stated by the author of the project in the 1965 Small Contract Proposal. Through stimulation from the series of films and other relevant sources, it was expected that the youngsters would become more aware, insightful and understanding of similarities and differences between themselves and others (Indian-Pakistani subcontinent peoples). This could be reflected in their improved functioning in the quantity and quality of their perceptions (visual and auditory); the extent of their retention of data; the adequacy of their information; the quality of their judgments and generalizations; and, in their ability to objectify their perceptions.

The two groups had the following characteristics:

> Group A was a seventh grade in a private elementary school, in what appeared to be the fringe of a white, middle-class income area. The group consisted of fifteen youngsters. Thirteen of the youngsters were white and two were Negro. The whites were of varied European cultural background. Thirteen of the youngsters were boys and two were girls. The leader of this group was white, fortyish and an elementary school teacher of several years experience.
>
> Group B was a seventh grade in a public junior high school, located in a largely Negro lower income area. The group consisted of thirty one adolescents of predominantly Negro and Puerto Rican ackground. There were thirteen boys and eighteen girls. The teacher of this group was white, twentyish and a secondary school English teacher with probably only a few years teaching experience.

Following is a description of the procedures of the two teachers and the observer in the classrooms.

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[1] Levison, M. E., Small Contract Proposal, 1965, p. 4.

[2] *Ibid.*, pp. 7-8.

A total of five visits was made by this clinical psychologist to the two seventh grade classrooms for the evaluation.

Two visits were made to Group A in late November and early December; and, then a third visit was arranged for early February.

One visit was made to Group B in early December and then again in early February.

Group A: 11/22/67 - Discussion regarding advantages and disadvantages of films. The film One Day was shown and followed by group discussion.

12/1/67 - The film The River-Mississippi was shown and followed by group discussion.

2/10/67 - The film Four Families was shown in episodes and stopped usually by the teacher for discussion about specific questions raised by her. On this occasion, Professor Leonard Kenworthy, Brooklyn College, was present.

Group B: 12/7/67 - The film One Day was shown and stopped whenever a youngster stood to ask a question or to make a comment about the film. The film was stopped, the fan continued, and the specific frame was exposed for consideration. An Assistant Principal, P.S. 263, and Professor Richard Trent, Brooklyn College, were present.

2/11/67 - The film Art of Japan was shown and the same procedure was followed as in the initial observation of this group. On this occasion, Professor Richard Trent was present.

The film One Day was seen by both Groups A and B at the time of the initial observation, but different films were seen by each group at the time of the final evaluation session. The method of using the film varied between the initial and final observation in Group A, but in Group B the procedure followed for each session was consistent.

Four sessions were hand process recorded and the terminal session with Group A was taped. What was heard, as well as what was not heard was dictated, typed and the transcriptions are enclosed with this report. The instances of inaudibility and incoherencies in the discussion exchange will be apparent to the reader of the process material.

Findings

There was a tabulation made of the incidence of words, phrases and sentences in the group process data which expressed (1) visual and auditory perceptions; (2) inferences based on film experiences; and, (3) inferences based on other current or past life experiences triggered off by the film. The material is presented in four tables, with discussion following each table.

Table 1. Group A Incidence of Perceptions and Inferences

Observations and Film	See/Hear	Inferences/ Film	Inferences/ Experiences
Observation I One Day	29/1	3	4
Observation II Four Families	27/0	16	36

The reactions of Group A in the first observation showed a predominance of interest related to what could be seen in the film. Inferences based on the film data and on personal experience were incidental, accounting for only three and four of the total reactions, whereas there had been twenty nine instances of visual images. The inferences drawn from the film were: "A man sitting meditating. Sitting there all day doing nothing"; "If they didn't wash them (camels), they would die easily"; "It gives the idea that religion has a lot to do with India". In general, I thought the quality of the inferences based on the film fairly good. However, one had to take into account that this was a group that had studied India since September. It was so well primed that one member of the group said that the film wasn't appropriate for them, since they already knew everything in the film. The inferences drawn from associated experience have a rather large projection component; that is, transference feelings about American culture to that of India. For example, "if the man is not praying, maybe someone died"; "old man, getting away from life", "if you go to college, you are smart," etc.; "in American there is more contrast. The rich and poor have houses in the same block."

The reaction incidences of the terminal observation of Group A show a maintenance of active action in regard to what was seen; five times as many inferences based on the film; and, there were about nine times as many inferences springing from personal experiences associated to the film. In answering the question of the basis for this difference between the early and terminal observation, there are two factors that figure importantly. One is the difference in the quality of these two films. One Day is a survey type of film, giving a surface view of Indian culture. The second film, Four Families is concerned with differences in national character, which may be linked with differences in child training of the several cultures presented--i.e., India, Japan, France and Canada. The latter film lends itself to comparative considerations in regard to family life, as does the first film in a more scattered way in regard to the appearances of people, institutions,things, etc. Four Families touches closer and more intimately an individual feeling experience. A second factor affecting the apparent change in the quality of communication in Group A was the specific nature of the teacher's questions. In the first session, the teacher asked for and got specific observations from the adolescents. In the terminal session, she asked questions of a more general abstract nature, requiring the boys and girls to look for specific data to validate a generalization regarding family functioning, or she asked that they compare a certain characteristic with their own family experience. Therefore, the focus appeared to be consciously or unconsciously to encourage abstract reasoning of a largely inductive, deductive and associative nature, linked up with the matter of comparative cultures. In summary, apart from these two factors there are changes which appear significant on an empirical level in the extent of increase in the drawing of inferences, associated with the films shown to Group A. Two external factorsplaying a role in this change were considered. The quality of the adolescents' inferences appear on inspection to have a predominant subjective quality, reflecting values and identifications with American culture and some distortions based on problems associated with the individual personal life experience.

Table 2. Group B Incidence of Perceptions and Inferences

Observations and Film	See/Hear	Inferences/ Film	Inferences/ Experiences
Observation I One Day	17/0	4	2
Observation II Art of Japan	29	13	9

It was found that Group B had a predominance of visual perceptions, rather than inferences of either type. The accuracy and adequacy of the perceptions are quite poor. For example, the following were items seen in the film One Day: "People in India are different"; "People sitting on the floor"; "They are eating on a table"; "He's worshipping a God"; "Holding out hand for money"; "No tin can"; "May be blind"; "Looks like he is in another world"; "a farmer"; "a milkman"; "boys of different ages"; "clay"; "Thing, throwing on the water"; "Throwing old junk in the river"; "old man". The poverty of the perceptions shows up more clearly in the quality of exchange between teacher and pupils. There was apparent a tremendous pressure, not only in the quality of the teacher's voice, but in the persistent manner in which she pursued comments and questions to bring out some realistic reactions to the data.

This group shows a marked increase in visual perceptions and inferences in Observation II. The visual perceptions almost doubled, the inferences based on the film tripled and there were almost five times as many inferences drawn from personal experiences (other than the film but stimulated by it. In this instance, the films shown initially and at time of terminal evaluation were different. However, Group B in contrast to Group A had a similar survey type of film, but with specific focus on the art of Japan. Unfortunately, it was not likely to tap a reservoir of personal experience in these adolescents associated with the arts. I thought that the content and length of the film put a great deal of pressure on this group, as well as on the teacher. The children seemed quite bored with the material. In each session I was very puzzled by their sustained passive, conforming behavior. The quality of the exchange, largely between teacher and pupil, often could not be heard, and when it was heard did not make sense. Therefore, words, phrases and sentences suggestive of inferences are liberally identified, but the incidence does not adequately communicate the irrational quality of the communication as it came through to this observer.

Observation I

Table 3. Comparison of Group A and B in Incidence of Perceptions and Inferences

Observations and Film	See/Hear	Inferences/ Film	Inferences/ Experiences
Group A One Day	29/1	2	4
Group B One Day	17/0	4	2

In Observation I, Group A and B show similar trends in their exaggerated visual perceptive reactions. In the opinion of the observer, this is more a function of the emphasis and focus of the teachers in their use of the films in the initial phase of the project, rather than valid evidence of the quality of the youngsters' thinking. One comment that can be made is that Group A sees more and more that is realistic and relevant to Indian culture than does Group B. Their informational background about India was obviously superior to that of the individuals in Group B.

Observation II

Table 4. Comparison of Groups A and B in Incidence of Perceptions and Inferences

Group and Film	See/Hear	Inferences/ Film	Inferences/ Experiences
Group A Four Families	27/0	16	36
Group B Art of Japan	29	13	9

In Observation II, for both Groups A and B, there is a marked increase in the expression of material which has inferential quality. Quantitatively Groups A and B show fairly even capacity to see what they are presented and to draw inferences based on their respective film data. Group A expresses four times as many inferences associated with personal experience than does Group B in Observation II. The basis for this difference appears to be in the content of the film, with that seen by Group A lending itself more readily to personal associative data. Both groups qualitatively reflected in Observation II more realistic and relevant exchange with the teacher regarding the cultural material presented in each of the films. The teachers themselves showed a difference in the more specific, and yet more open-ended quality of their questions.

Summary

There were two observation sessions of two groups of seventh grade youngsters, within a two month interval, during which time they were exposed to a series of select films on the Indian-Pakistani subcontinent peoples. Quantitatively, in the initial observation, both groups showed an exaggerated incidence of visual perceptions in contrast to various types of inferential thinking. The visual perceptions of Group A were more realistic and relevant to the cultural context of India than were those of Group B. The terminal evaluation of both groups showed a marked increase in their capacity to make inferences based on the film data and personal associative thinking stimulated by the film material. The superior capacity of Group A to relate film data to their personal lives was seen primarily as a function of the specific film Four Families, which lent itself more readily to this type of treatment. On the other hand, the Art of Japan touched on an area of the life experience of the Negro and Puerto Rican youngsters in Group B which usually is rather impoverished.

Some Implications of this Partial Pilot Study Evaluation

On the basis of this pilot experience, it is suggested that the immediate and long range goal of the larger project be changed to "understanding" rather than "empathic understanding" of a specific civilization. On the basis of this experience, and other human developmental knowledge it appears unrealistic to expect elementary school youngsters to develop the capacity to feel in any deep way the meaning of the life experience of another individual or group saturated in a different cultural milieu. As a part of this more limited goal, one might examine the quality of the changes in thinking of the children, adolescents and/or adults involved in such a project.

It also appears that what is basically sought is changes in the child's/adolescent's/adult's perception of himself, changes in himself in relationship to others, as well as changes in others in relationship to himself. If so, then why does understanding have to be restricted to one culture? Why can't it be extended to Asian peoples?

If a broader or more extensive objective were possible, a time period of a year would not be an unrealistic consideration. To expect empathic understanding of a specific civilization (even the beginnings of it) to develop in two months appears unreal. The youngsters in Group B needed to be concerned with not just seeing, but seeing more accurately. Also they need to learn and know what they are seeing, instead of wallowing in a multiplicity of fantasies about the world presented to them.

The focus on developing audio-visual literacy through any single procedure in a repetitive manner appears to have a negative effect on the teaching-learning process. The teaching-learning process is an artistic interaction of a leader with a group, a leader with individuals, individuals with the leader and each other, and each of these with the materials (ideas/feelings). With this proposed method the teacher tends to dominate the process, and this occurred whether the adolescent stopped the film or did the teacher. Further thinking has to be done to get the initiative and responsibility for learning where it belongs. In this film series experience, one wonders if the teacher is too active and the youngsters too often the passive participants.

An outstanding impression from these observations was the strong need for the individuals in the classroom group itself to be more consciously concerned about the quality of their speech, language, thinking and communication. I strongly recommend taping future sessions, with prior clearly thought through plans for hearing what you yourself say, as well as listening and being able to reproduce what do others say. This data suggests that the intensified visualization as an avenue of learning, might well be "neutralized" with use and development of acuity of some of the other senses.

Mary Anastasio
July 24, 1967

Appendix H

Observations and Appraisal of Project: Conveying an Empathic Understanding of the Civilization of the Indian-Pakistani Subcontinent through the Use of an Integrated Series of Select Films (at Eugene High)

I. Use of films to convey empathic understanding of a given civilization:

It is important to note that there was marked increase in the rate of pupil inferential statements concerning the attitudes of film characters. The students demonstrated and in some cases role-played what they thought the characters were thinking, feeling or wishing. In general, the responses highlighted many of the problems and paradoxes of life in Indian Asia. With few exceptions, each student appeared to have gained general concepts of the various life-themes basic to Indian Asia. The focused, examined look at the villages, cities, towns and its people was a most important method of bringing the group to another civilization. The common core of content and information provided the essential component of a shared experience which was then used as the base for continued verbal development. The selection of two or three major incidents and active analysis of these, with much interpretation by teacher and a few pupils, encouraged the class to examine the film content in terms of child-adult work roles, parent-child relationships, play and worship patterns, and human-animal interactions.

II. Development of students capacities to appreciate and analyze films for gaining an empathic understanding of other civilizations and for gaining understanding of self.

The procedures were based upon an information system which made full use of feedback from students and the teacher. Manifest behavior in the form of question and answer responses suggested that pupils were able to develop some degree of skill in analyzing film content. It was difficult to postulate the degree of empathic understanding of other cultures from the overt responses; nevertheless, the increased frequency of pupil laughter, shifts in facial expressions, changes in body posture suggested that students were involved in covert cultural interaction. When asked the question, "What do you think about the children in the film?" the pupils provided a number of responses that would be suggestive of increased skill in film analysis and appreciation. For example, the pupils were able to offer the following responses to the question about the children: They are going on a picnic. They are happy climbing the trees. They are out to have fun in the forest. They might get lost but they will have a wonderful adventure. They must be about five years old and they are too small to play in a dangerous jungle. Where are their parents? It was apparent that the pupils noted similarities in leaf shape, form and color, body size, and house-types. There was a considerable difference in the number of similarities reported and the absence of reports of contrasts. The class discussion revealed that students retained information received from previous films, compared children's games, pets, food, homes of the poor, homes of the rich, building materials but again the emphasis was comparative in terms of sameness. Differences were not pointed out or verbalized to any significant degree.

There were several discussions of the meaning of people, animals, ideas or things but while these discussions were of an integrative nature and dealt with the content of previous films as well as the current presentation, it was noteworthy that the pupils made very few self-statements or self-references.

III. Help students to conceptualize within a cultural anthropological frame of reference about civilizations primarily from content of these films...

The specific formulation of teacher's questions served in the inductive development of principles to provide generality and in turn to enable the pupils to make practical applications of film content. For example, pupils were asked to make responses to a frame which pictured a row of huts. The following types of statements were made by the students: That is a slum. Each building has two doors so it is a duplex. Those might be the best blocks in the village because maybe slum houses would not have two doors or so many windows...a slum is not the same everywhere. The special problems of the pupils, of their academic disabilities, of their phenomenology, and of their communication required flexibility in the use of the films. The special features of the machine provided instant review or "flashback" of frames and control over time youth could use to examine any particular frame.

GENERAL OBSERVATIONS

Between the pre-and post-observations marked contrasts could be noted. Specific changes in the following areas represent some of the most dramatic examples:

1. Classroom Decorum. At the outset the general reaction of students to the activity can only be characterized as random, diffuse and detached. Students engaged in low conversations producing a constant hum which competed with the film as well as with the teacher. Students moved in their seats in a restless manner or engaged in a bit of "horse play". A few students placed their heads on desks in a sleeping position. About two per cent of the class was actively participating in the formal presentation and teacher-led discussion.

In contrast it was noted during the final observation that a sense of order, of attending and of goal directed behavior marked the interaction of teacher, film content and students. With few exceptions these same students were making numerous verbal responses to the teacher's questions. They appeared to listen to each other as they engaged in pupil to pupil discussion. They were relaxed in their body posture but maintained eye contact with the film. In fact, the students initiated several requests for a "hold" on certain frames which might be suggestive of a different level and type of interaction with the film content. On the other hand, one of the students operated the machine at this session and it is possible that such requests were easier to verbalize to a member of the peer group.

2. Task Orientation. The students were able to demonstrate a more efficient use of time throughout the final observation period. A number of the boys left the class to join a parent sponsored reading project. They moved in a most orderly fashion without disturbing the class. At this time there was a slight pause as the teacher gave additional instructions for a writing activity. The students were able to return to the task immediately and those who finished the assignment went directly to a cart and selected

some reading materials. There was little evidence of ineffective use of time although many different and individual tasks were performed during the second half of the class period.

3. Youth Development Program. About two-thirds of the class attended sessions in the YDP, a project directed by the Parents Association. The largest number of students who volunteered to enroll in reading activity were from this class. These students were active participants in both the in-school and after-school sessions. Their attendance record was significantly better than that of other students. It is interesting to note that parent workers reported that these students were more appealing, more talkative, and more "fun" to work with. This observer found most parent workers had more information about the films and related books than any other content and materials the young people encountered in their school program.

4. Summary. It is intended that the foregoing report be considered as an indication of the crucial need to continue this area of study. The major implications of a variety of observations all appear to subscribe to the need for a continuing program, an expanded program which includes more than a single instructor and a single group of students in any given school. Analysis of explicit and implicit learning behaviors which result from such use of educational technology represents a critical area for further research.

Jean Gilbert, Ph.D.
June 24, 1967 Assistant Professor

Appendix I

BROOKLYN COLLEGE
of
The City University of New York
Brooklyn, New York 11210

Department of Education

A. Preface

This report is based on two observations of a class of twenty-four ninth-grade boys in a high school located in the heart of a poverty-stricken, predominantly Negro residential area. According to the results on the Stanford Achievement KM Reading Test administered in February 1967, none of the boys scored above 5.3 and most scored well below this level. The range was 2.5 to 5.3, with the median being 4.0. Thus, the class is far below the City reading norm for ninth-grade students.

The observations were made two months apart during the spring term of the academic year 1966-1967. Each observation lasted one and one-half hours while the boys were viewing and discussing a film. The first film was "The River," shown near the beginning of the project. The second, "Nick," was the final film in the project.

Professor Melvin Levison, the initiator and director of the project, listed six objectives for the project:

1. To develop audio-visual literacy.
2. To develop an understanding of another civilization.
3. To develop an empathetic understanding of self and others.
4. To improve academic learning.
5. To improve the social climate in the class.
6. To increase the personal development of each student.

On the basis of two brief observations, it is not possible to make definitive statements regarding the extent to which the project achieved its objectives. Consequently, the conclusions in this report are tentative and rather impressionistic.

B. Achievement of Objectives.

1. To develop audio-visual literacy.

If the ability to integrate the various components of a film is audio-visual literacy, then the class as a whole did grow in this area. For example, during the showing of "The River," very few of the boys, perhaps one or two, were able to consider the music as something which conveyed meaning consonant with the visual image. The teacher called attention to the music several times. There was little response. Once she remarked about the music, "Sad, isn't it?" One boy nodded assent. The rest apparently ignored it. However, during "Nick," several boys spontaneously referred to the music. "It sounds scary," "No, suspenseful," both in reference to the music when the film's central person was cautiously approaching a docked ship to get back his beloved elephant. The class thought the music "happy," "fun," etc. during an episode when the boys in the film were playing.

In addition, the students indicated much more awareness of the meaning of hand, face and body movements during the second film. Even the physical placement of the village boys in relationship to each other was noted by some of the pupils. The significance of the type of clothing worn by a village elder was referred to by several students.

During their viewing and discussion of "The River", the pupils made very few inferences that indicated any attempt to integrate acting, words, music, geographical background and sequence of scenes. However, during "Niok" many boys did so. Further they referred to scenes in at least three other films which they had seen during the term.

Finally, it should be noted that during the second observation the students were able easily to move back to viewing the film after discussing framed scenes. This was not true during the first observation. On that occasion several scenes elapsed after a framing before most of the boys were attentive.

2. To develop an understanding of another civilization.

Little happened during either observation to provide a basis for judgment about this objective. It is true that the pupils made some statements comparing the United States and India during the second observation. However, this observer had no way of knowing the base line from which the boys began the term. Many of them did seem to have learned how important religion is in the life style of Indians. They accepted as "natural" for them that boys in Cambodia would "interrupt" their play to pay their respects to a holy man at prayer on the steps of Angkor Wat.

After seeing "Niok", all but one student did write about the difference and similarities between India's culture and ours. The teacher indicated to at least ten to twelve of them that what they were writing was correct. To the extent that this can be construed as meaning that the boys had developed an understanding of another culture it may be concluded that the project achieved this objective with these pupils.

3. To develop an empathic understanding of self and others.

In contrast with the first observation, the boys were able, or at least willing, to project their feelings about themselves and others during the second one. This was one of the most obvious differences between the two observations.

There were some clues that the projections made during the viewing of "Nick" indicated empathy. The dress, play, homes and other elements of culture presented in this film were not regarded as strange, bad, and/or inferior. The boys tended to accept all of these as part of a style of life. This may be empathy, or apathy. In any case, this same class generally had responded negatively to the people they saw in "The River." In fact, one scene in this film of children using bread to soak up gravy on their plates seemed to have been revolting to several pupils.

In the remarks made about their own community, especially about the styles of leadership exhibited, several of the boys seemed to reveal an empathetic understanding of themselves. Terms such as "good," "I like," "effective," "cooperation" and "teamwork" were used in reference to their own leadership and that of some other boys in the school and neighborhood.

It is interesting to note that the students generally were able to point out far more differences than similarities between India and the United States. The same was true when they discussed the people in "The River." "Those people were different." The common cross-cultural characteristics among the institutions and life styles of people seem not to have been regarded as significant by the teacher and pupils observed. Differences do exist, but do genuine understanding and empathy develop if similarities do not become internalized as part of what the students consciously learn? I think not.

The development of empathy may be a life-long process. Thus, a school-term project is probably not sufficient to evoke this quality consistently in people. The evidence suggests this was true for the project under discussion. However, the total situation during the second observation certainly suggested that the boys in the class were much more, and much more consistently, empathetic than they were during the first visit -- toward themselves, each other, and the other people living in other cultures, especially the latter.

4. To improve academic learning.

If reading, writing, and the quality of discussion are the measures of academic learning, then one may conclude that the class as a group showed marked improvement in this area at the end of the project.

During the initial visit there was considerable lack of attention to the film itself and the discussion of it. At least eight boys were sleeping or had their heads down on their desks during the first visit. Only six of the twenty in attendance participated verbally. Two took notes. (The teacher explained that very few could write well enough to take notes.)

The second visit revealed a much different pattern of behavior. At least a dozen took notes. Fourteen responded verbally during discussion, most of them voluntarily. The discussion elicited many ideas and a wider range of ideas than was true at the first observation. The boys frequently added ideas to those suggested by the teacher during the second observation. They did not do so in the former class session.

At the end of the showing of "Nick" the class was given a written assignment. Thirteen of the twenty-two in class worked diligently on this. Of their own volition, several used the dictionaries in the room. All of those who did write were able to mention several ways in which India and the United States differ. Most of these also were able to explain at least one way in which the two cultures are similar. Nearly all of the written statements that the teacher read aloud from papers as they showed them to her were precise and clear. This in itself is one indication that there was some development of academic learning which seemed to be related to the project.

The written statements revealed that the boys were concentrating on specific and discrete elements of Indian and United States cultures -- e.g., climate, type of housing, kinds of food. There was little evidence that the students were moving indirectly from the concrete data to generalization. But perhaps this says more about the way the teacher operated than about the boys' cognitive development. Indeed, she rarely, if ever, encouraged the boys to develop and test generalizations. In the future, perhaps more attention could be given to this area of instruction and learning. The films lend themselves to it.

5. To develop the social climate in the class.

During the first visit it was obvious that the boys were at ease with the teacher and that she had rapport with them. Several gathered around her before the film began to help her set up the room for the showing. The boys talked easily with each other prior to the film. There was no roughness at any time, and the boys seemed relaxed. All of this was again apparent at the second observation.

Seven boys used the room pass for drinks or restroom during the first visit. None did the second visit. At least eight boys slept or had their heads down during "The River." Only one did during "Niok". There was much restlessness during the former film. Little during the latter.

The boys were generally cooperative with the teacher during both visits. And this indicates something about the class. The teacher was the personal focus in both observations. All arranged learning activity flowed through her. For example, if a boy spoke softly, the teacher said, "I can't hear you". Never did she indicate that the boy's classmates might not be able to hear him. Again, "Yes, that's the word I want", in response to a boy's answer.

The teacher as the focus was the situation during both visits. However, in addition, interaction among the boys was encouraged much more during the second visit. During discussions of "The River", the boys never responded to each other's comments and seemed to pay little attention to each other. While discussing scenes from "Niok" the students did listen to each other and react verbally to the ideas of each other. This in itself is evidence of some positive change in the social climate during the two-month interval between the first and second visit. Yet I was struck by one incident during "Niok". The boys were animatedly discussing leadership styles. One boy quietly suggested a point of view. At least three called out to the teacher, "What did he say?" Apparently it never occurred to them to ask the boy directly what he had said. But, even to be interested in what another person had said was an improvement over the first visit. And perhaps it is too much to expect a brief project to alter a pattern of teacher-pupil relationships that has been generally reinforced from one's first days in the first grade.

6. To increase the personal development of each student.

What has been written to this point suggests that as a whole there were signs of positive change in individual students. However, without talking in depth with the students in the project it would be presumptuous to make further judgments about this objective.

C. Concluding Comments.

By writing about each objective separately, the total picture may be missed. This would be unfortunate, for the total change that one sensed during the second visit in comparison with the first was significant.

From the time that one stepped into the classroom on the second occasion until one left it was obvious that the class was different. The boys were more attentive. They frequently initiated learning. They listened and responded to more elements in the film, and to each other. They seemed to enjoy the class situation. They acted as if they expected to learn. They worked until the bell ended the class. They demonstrated pride in their ability to express in writing what they had learned. In short, they seemed to be aware that this was a genuine and mature learning situation, that they had not been conned, but rather that they had been treated with respect.

Don O. Watkins
Associate Professor
Associate Director of
Teacher Education

June 7, 1967

Appendix J

EUGENE HIGH SCHOOL FILM SCHEDULE

Teacher: Mrs. King, Room 213, Time 9:30-11:00 A. M.

(An asterisk--*--in front of a film means that the film will come from me. Otherwise the source is given. Please send all bills and correspondence from rental companies to me. The numbers in parentheses after the films indicate the length.)

2/28	* Pre-course: ONE DAY (20)	
3/2	Visitors: UNDERSTANDING MOVIES (17)	U. of Conn.
3/3	THE RIVER (32)	Brandon
3/7	* HOLY HIMALAYAS (12)	
	* GODAVARI (15)	
3/9	* THE RIVER GANGA (20)	
3/10	* LAND OF BENGAL (20)	
3/14	THE SWORD AND THE FLUTE (22)	Radim
3/16	GLORY OF PRATISHTHAN (15)	Radim
	* IMMORTAL STUPA (13)	
3/17	GARDEN OF GUJARAT (12)	Ass'n. Films
3/21	THE DELHI WAY (44)	Radim
3/23	GANDHI (26)	Contemp.
Holiday 3/24-4/3		
4/4	FABLE OF THE PEACOCK (12)	Brandon
4/6	* KATHAKALI (22)	
4/7	THE FLUTE AND THE ARROW (15)	Janus
4/11	THE DIAMOND FINGER (28)	N.Y.U.

4/13	ANGKOR: THE LOST CITY (13)	Contemp.
4/14	COURTSHIP (60)	Contemp.
4/18	THE BUDDHA (11)	Radim
	ARTS OF JAPAN: A BRIDGE OF BEAUTY (30)	Japan Society
4/20	SONG OF CEYLON (40)	Contemp.
4/21	THE SMILE (18)	Contemp.
8th week--Midterms--but okay for		
4/25	FOUR FAMILIES (60)	Contemp.
5/2	Visitors: NIOK (29)	Films Inc.
5/4 (Holy day but okay)		
5/5	* Post course: ONE DAY (20)	
5/9		
5/11		
5/12		

Appendix K

FILM SCHEDULE FOR THE OTHER SCHOOLS

ABLE JHS	BAKER JHS	THE CHARLES SCHOOL	DILLON JHS	MOVIES (running time in minutes)
11/16	11/21	11/29	12/6	UNDERSTANDING MOVIES (17)
11/16	11/23	12/1	12/7	THE RIVER (32)
11/23	11/28	12/6	12/13	HOLY HIMALAYAS (12) GODAVARI (15)
11/23	11/30	12/8	12/14	THE GANGA RIVER (20) LAND OF BENGAL (20)
11/30	12/7	12/13	12/20	THE DELHI WAY (44)
11/30	12/5	12/15	12/21	IMMORTAL STUPA (13)
12/7	12/5	12/15	12/21	GLORY OF PRATISHTHAN (15)
12/14	12/12	12/20	1/3	FABLE OF THE PEACOCK (12)
12/14	12/14	12/22	1/4	KATHAKALI (22)
1/18	12/19	1/4	1/10	THE SWORD AND THE FLUTE (22)
1/18	12/21	1/6	1/11	GANDHI (26)
12/21	1/16	1/13	1/17	THE FLUTE AND THE ARROW (75) XX
12/7	1/4	1/11	1/18	GARDEN OF GUJARAT (12)
1/25	1/18	1/20	1/24	THE DIAMOND FINGER (28)
1/25	1/30	1/18	1/31	NIOK (29)
2/1	1/23	1/25	2/1	ANGKER: THE LOST CITY (13) THE BUDDHA (11)
2/1	1/25	1/27	2/7	ARTS OF JAPAN: A BRIDGE OF BEAUTY (30)
2/8	2/6	2/1	2/8	SONG OF CEYLON (40)
2/15	2/1	2/3	2/14	FOUR FAMILIES (60)